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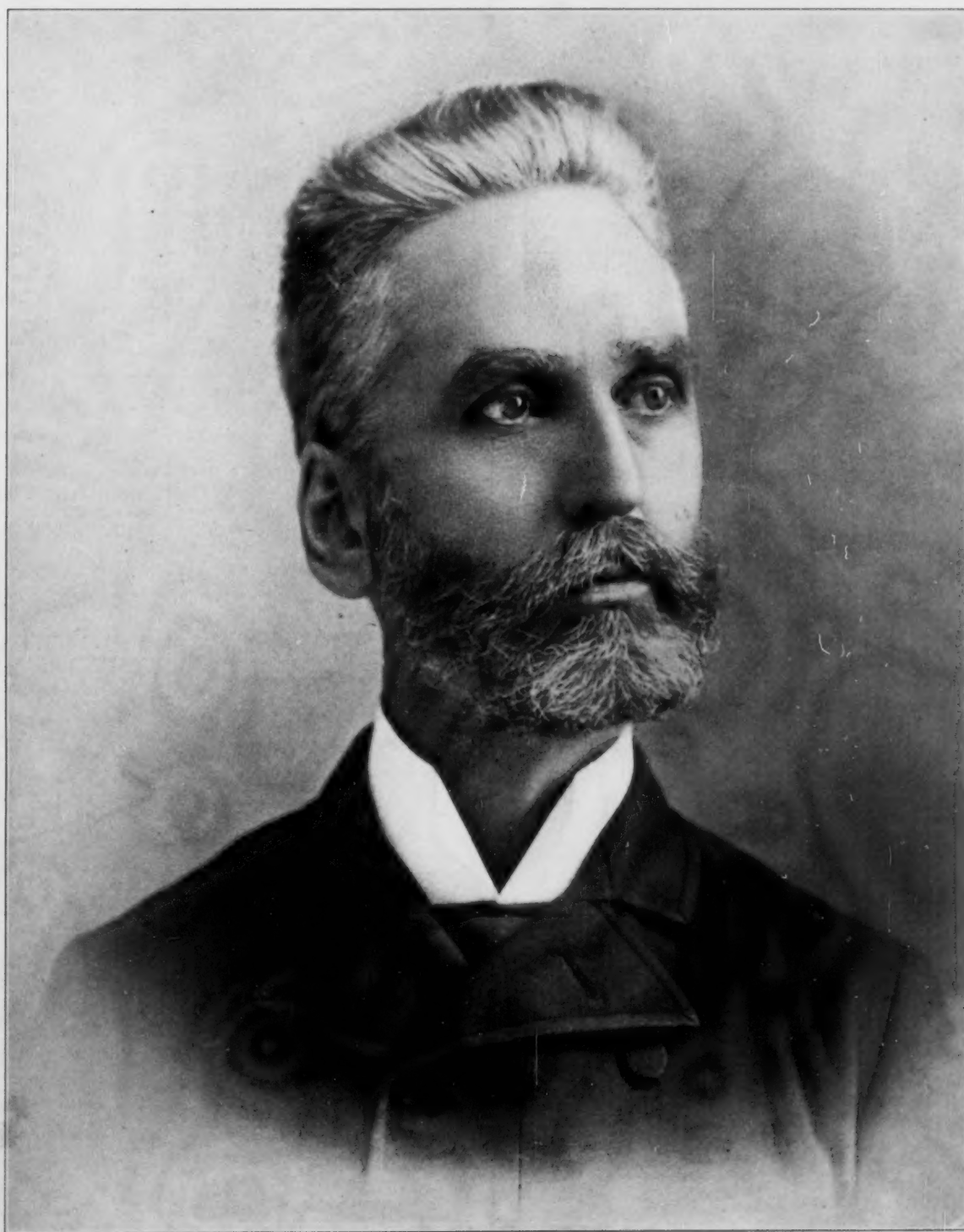
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LONDON, W., June 2, 1909.

Madame Nordica must have felt, last Friday afternoon when she appeared at Queen's Hall, as if she had come to an audience of many friends, for her appearance on the stage was the signal for warm and long continued applause. There were, of course, many in the audience who had heard her in America and all knew of the high position that this American singer holds in the world of music, her splendid performances in opera in New York having placed her on the highest possible plane. As it was, there were friends, old and new, at her recital last week, and from the beginning to the end of the program applause, recalls and appreciation rewarded the artist. To quote from Lancelot: "The exquisite quality of her voice, the perfection of her breath control and consequent command of the most delicate gradation of strength and tone color, made her interpretations most fascinating." It is quite sure that this was the verdict of the majority of the large audience present. The program included German, French, Italian and English songs, and after repeated recalls at the end of the French group, Madame Nordica sang a song by an American composer, entitled "The Sweetest Flower That Blows," while after another group she sang Mrs. Beach's "The Year's at the Spring." On the 17th Madame Nordica is to give another concert, this time with the London Symphony Orchestra, under the direction of Arthur Nikisch, when her program will be devoted entirely to Beethoven and Wagner. For this concert H. M. the King has taken the two first rows of stalls, and the audience is sure to be brilliant as well as "smart."

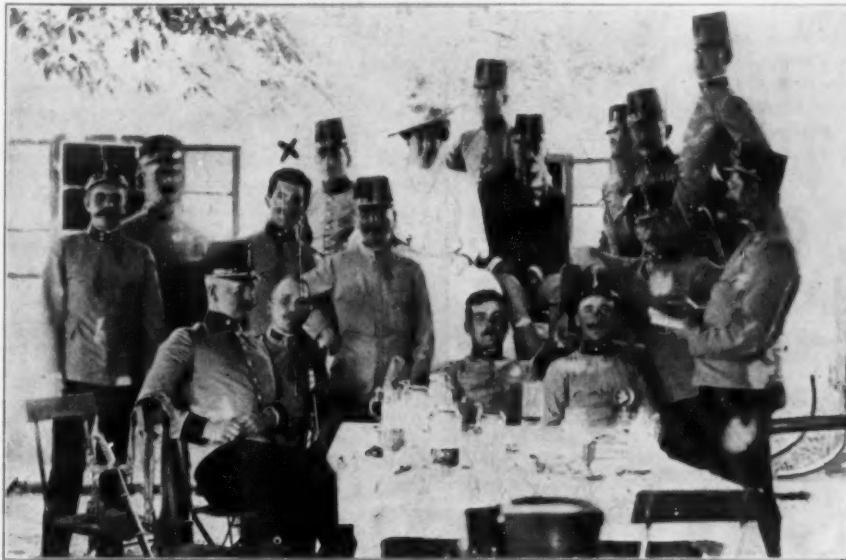
At his second concert, when he again conducted the London Symphony Orchestra, Mr. Kussewitzky devoted the program entirely to Russian music. Rimsky-Korsakoff's "Sadko," a symphonic poem, was the first number on the list, other numbers for the orchestra being Tchaikovsky's symphony in E minor and Glinka's overture "Espagnole." At this concert Leonid Sobinoff was introduced to London. He is the tenor of the Imperial Opera, St. Petersburg and Moscow, and of the Scala Theater, Milan. He sang excerpts from three Russian operas and made a success, having to repeat the last verse of the song from "A Night in May."

Yolanda Merö's last concert in London for this season was remarkable for other things besides her fine playing. She in the first place arranged an attractive program, but she also had consideration for the length of it, and limited it so that only about an hour and a half was occupied. Given in full, the program was: Organ concerto in D minor, arranged for piano, Friedemann Bach-Stradal; capriccio, Brahms; impromptu, Schubert; rhapsodie, Dohnanyi; two etudes, a nocturne and scherzo, Chopin; a first performance in England of "Valse Intermezzo," Merker-Stefaniai; "Elfenspiel," Carl Heymann, and the "Liebestraum" and second rhapsody of Liszt. Not content with an encore or two, the audience made such a demonstration at the end of the program that after responding repeatedly to their calls, the lights were turned out to enable Miss Merö to leave the hall without further demands being made upon her. The other reason why this concert was a memorable one was that Miss Merö instituted popular prices for the tickets. It is a well known fact that in London the high priced seats are more or less unoccupied at Queen's or any other large hall, and

while the cheaper places are generally booked there is a row of empty benches in the "stalls." As a result of Miss Merö's pioneer work in that direction, the stalls were well filled, as were the other parts of the hall, and it must have been a satisfaction to this young pianist to see so large an audience present. Miss Merö's playing has won for her quite an exceptional position in London, where she is looked upon as one of the great pianists of the world. She left London almost immediately after her concert for the Continent.

A young American, Dorothy Humbert, gave a morning concert at Steinway Hall last Saturday. She was assisted by Isabel Hirschfeld, May Mukle and Anne V. Mukle.

There is no musician who is a greater favorite in London than Fritz Kreisler, or for the matter of that, in the provinces, where he is always sure of a hearty welcome. So when it was announced that he had decided to give one more violin recital here before leaving England for the Continent and America, there was great rejoicing, for when once an artist obtains a hold on the English people they are loyal to their favorite. Kreisler's beautiful art is well known on your side of the water, where he is to appear again next winter, and he played with the utmost charm last week, with sympathy, beauty, brilliancy, with all the attributes for which he is so renowned. His interpretations never fail to bring out the charm of the music, whether it is in lighter or heavier mood. The program opened with Viotti's concerto in A minor, this being followed by three groups of shorter pieces—allemanda, corrente and double, in B minor by Bach; a larghetto in B flat



KREISLER IN THE ARMY.

This is an illustration of Fritz Kreisler doing duty in the Austrian army, of which he is a reserve officer. His regimental colleagues are giving a breakfast for Mr. and Mrs. Kreisler. The violinist may be identified by the marking (X) over his head.

major by Weber, and a rondo in G by Mozart. The second group contained besides the familiar "Tambourin" of Leclair, a sarabande by Corelli and "La Precieuse" by Louis Couperin, uncle of the more famous Francois. A gigue by G. de Angelis completed this group. The last three items were the "Siegfried" paraphrase, Wagner-Wilhelm; a Spanish dance, "Zapateado," by Sarasate, and Paganini's variations on Rossini's "Non piu mesta."

Charles W. Clark has been singing at a number of out of town places, Worcester and Bournemouth particularly. At Worcester he sang in the cathedral, and the Herald of that city said: "The vocalist was Charles W. Clark, and his powerful baritone voice filled the building splendidly. He sang a selection from Bach's cantata, 104, 'Thus Saith the Lord,' from 'The Messiah,' and Gounod's beautiful setting of 'There is a Green Hill.' After singing in Bournemouth he was immediately engaged for another recital there in November. The following is from The Musical Standard: "Charles W. Clark, who gave a recital here on May 4, is a very great artist. He has a powerful voice and it is under perfect control. His interpretations of varying types of songs, from the strongly dramatic to the purely lyrical, were wholly admirable. Out of a well chosen program the Schumann and Schubert selections were particularly delightful."

The last concert of the London Symphony Orchestra's series was one of the most brilliant of the year. Arthur Nikisch conducted and Miss Gerhardt was the soloist. Tchaikovsky's seldom heard "Manfred" symphony was the principal feature of the program, and was finely played by the orchestra under Nikisch's direction. Miss Gerhardt's numbers were "Die Allmacht" and three Wag-

ner arias, all sung with her accustomed beautiful tone and intensity of feeling in interpretation.

At her last recital in Bechstein Hall, Elena Gerhardt had a crowded auditorium and there were the usual enthusiasm and applause. She has certainly made a special place for herself in the hearts of the London public, and may well be called a "favorite." Her art is a rare one and there is always something new to admire in each and every song she sings, her interpretations going right to the heart of the words and music. Whenever she visits London she is sure of a warm welcome and a crowd of attentive listeners.

Gilbert, who is in London for the opera season, has been giving some illustrated talks about French songs at various private residences. The one last week was held at 40 Berkeley Square, by the kind permission of Mrs. Wythes, and the "seance" was very enjoyable.

Lancelot, in the Referee, says that his Whitsuntide holiday "includes the training of my tongue to pronounce glibly the names of some of the artists whom I hope to hear this week. They are: Adriano Ariani, Sven Kjellström, Helene Stylianides, Pierre Samazeuilh, Hostater, and Kousnietzoff."

At a recent concert, in which Ida Kopetschni sang, the program was devoted to songs by living composers, and Madame Kopetschni introduced several new songs by Max Reger with the greatest success. The critic of the Times said: "Her beautiful voice, accurate intonation, the clearness with which she takes her intervals, and the charm of her delivery." The critic of the Daily Telegraph also spoke of her "accurate intonation, clear enunciation, sincere feeling and charming taste. She has a voice unusually well schooled and very pure. She sang most delightfully a number of songs given for the first time in England." When Safonoff, the Russian conductor, was in London, Madame Kopetschni sang for him. He praised the depth of her feeling, the power of expression and the sincerity of her style. In a letter that she received from him he wrote: "Thanks very much for Brahms' 'Von ewiger Liebe.' This is certainly a high compliment paid to her art."

The sixth series of the London Symphony Orchestra concerts will commence on October 25. Seven of the concerts will be conducted by Dr. Richter, two by Safonoff, two by Arthur Nikisch, and two by Kussewitzky. There is to be a special concert given the 14th of this month, at which time Mr. Nikisch will conduct. For this concert Mr.

Nikisch will give his services as a "mark of his appreciation of the abilities of the orchestra."

"La Sonnambula," after a long silence, has been revived here. The Castellano Italian Company sang it at the Coronet Theater on the 11th of May, and last Saturday night it was put on at Covent Garden, with Tetrazzini in the role of Amina. Mr. McCormack was Elvino and the audience evidently enjoyed the opera, if applause is any evidence of approval. After many of the arias there were bursts of applause from some parts of the house, interrupting the opera and annoying those who like to listen quietly, and, so to speak, consecutively. If opera is for the display of "top" notes, then "La Sonnambula" is one of the best ever written, for Amina dominates the opera from beginning to end.

Helen Blain included songs by Godfrey Nutting in her program last week, and scored a great success with them. She was obliged to repeat them in accordance with the persistent demands of the audience.

For the month of June, Thomas Quinlan announces the following:

June 2, Marmaduke Barton gives a piano recital.

June 5, Boris Hambourg, who is spoken of both by press and public as deserving the high position that he holds among the great cellists, will give a recital, which will be his only one this season.

Monday evening, June 7, Thomas Beecham holds his fifth and final orchestral concert of the season with his orchestra at Queen's Hall. The program will as usual be of great interest to musicians and those who wish to hear

modern works by English and foreign composers. He will be assisted by Miss Gleeson-White, Miss Grainger-Kerr, Webster Millar and Charles W. Clark, also the North Staffordshire District Choral Society. The feature of the evening's program will be the performance of Delius' "Mass of Life."

June 11, Herbert Fryer has a piano recital at Queen's Hall.

June 15, Brabazon Lowthers' vocal recital takes place, when a special feature will be songs from the "Dichterliebe." He is to be assisted by Miss Mawson, pianist.

June 16, the Cathie String Quartet hold the second of their series of six subscription concerts. The program on this occasion will include quartets by Beethoven and Smetana.

June 18, Lionel Powell gives a piano recital at Bechstein Hall. On June 23, Mr. Powell will give a second recital.

Adila and Jelly von Aranyi, who are to make their first public appearance in England next week, are nieces of the late Joseph Joachim, under whom Adila, the elder, studied in Berlin. Jelly was a pupil of Professor Hubay. Adila plays upon one of her uncle's Strads, and their ensemble playing is a feature of their programs.

Miss Emma Banks gave a piano recital recently in London, coming over from Paris for the purpose. She was assisted by Madame Colberta Millett, vocalist. Included in her program was a concert etude by MacDowell, while numbers by Schumann, Debussy, Grieg, Chopin, Mendelssohn and Liszt gave opportunities for showing the versatility of this player.

A young American singer, Julia Hostater, made her first appearance here on Monday, and scored a success. She has a mezzo soprano voice which has been carefully trained, and there is undoubtedly a successful future before the young lady. Her program was principally devoted to German lieder.

CONCERTS OF THE WEEK.

MONDAY.
"Il Barbiere di Siviglia," Covent Garden.
Italian Opera Season opens at Drury Lane with "Il Trovatore."
Concert by Massed Bands, Alexander Palace.

TUESDAY.
"Pelleas et Melisande," Covent Garden.
"Rigoletto," Drury Lane.
A. Newsted's piano recital.
Julia Hostater's vocal matinee.
Adriano Ariani's piano program.

WEDNESDAY.
"Otello," Covent Garden.
"Il Trovatore," Drury Lane; "Don Pasquale."
Maria Freund's vocal concert.
Marmaduke Barton's piano program.

Messrs. A. Roth and Sven Kjellström's piano and violin recital.
Orchestral and Choral Performance in aid of Kensington Dispensary and Children's Hospital, Kensington Town Hall.

Harp selections by Mario Lorenzi.

Chamber concert by students of R. A. M., Queen's Hall.

THURSDAY.

"Faust," Covent Garden.

"La Sonnambula," Drury Lane.

Mr. Macmillen's violin recital, Queen's Hall.

E. Leginska's program of Italian and Scandinavian music.



SOBINOFF.

Miss A. Zuckerman's piano matinee.
Hélène Stylianides' vocal selections.
Pierre Samazeulh's cello matinee.
Songs by Lilla Ormond, Aeolian Hall.
Dramatic and musical entertainment, Steinway Hall.

FRIDAY.

"La Sonnambula," Covent Garden.
"Ernani," Drury Lane.
Plunket Greene's lyric matinee.
Jeanne Darlay's vocal recital.
Blanche Aral's concert.
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SATURDAY.

"Aida," Covent Garden.

Boris Hambourg's cello matinee.

Misses McLeod's concert, Steinway Hall.

SUNDAY.

Concert, Royal Albert Hall.

A. T. KING.

Olga Samaroff in London.

Madame Samaroff has played twice in London this spring, once with the London Symphony Orchestra at the concert conducted by Mlynarski and again at the Widor concert, when the French organist conducted the orchestra and the program was devoted exclusively to works by the French composer.

From many press notices a few lines are taken to show that the success obtained by Madame Samaroff at her concerts in London last year has been maintained and augmented by this year's appearances:

The fantasia, the solo part of which was played cleverly by Olga Samaroff, had many pleasing moments.—Pall Mall Gazette.

Olga Samaroff played the piano well.—Daily Telegraph.

Olga Samaroff displayed her great skill in the piano fantasia, op. 62, an interesting, genial work.—Daily Chronicle.

The difficult but effective solo part was played with very great charm by Olga Samaroff.—The Star.

The piano part was well played by Madame Samaroff.—Daily News.

A fantasia in A flat, op. 62, for piano and orchestra, was played with great effect, with Olga Samaroff in the solo part.—The Times.

The solo was very deftly played by Olga Samaroff.—Globe.

The fantasia for piano and orchestra, played with effect by Olga Samaroff, is on somewhat similar lines.—Observer.

Extremely effective, too, is his fantasia for piano and orchestra, the solo in which was brilliantly played by Madame Samaroff.—Manchester Courier.

The piano part, cleverly played by Madame Samaroff, is not very effective.—Glasgow Herald.

This was effectively played by Olga Samaroff and won warm applause from the large audience.—Edinburgh Scotsman.

They were most brilliantly set forth by Olga Samaroff.—Referee.

The solo part was played with great charm and refinement by Olga Samaroff.—Manchester Guardian.

At a recent concert in Paris, where the program was devoted to Russian music, Madame Samaroff played the Tchaikowsky concerto, and the critic of the Echo de Paris said:

[Translation.]

As for Olga Samaroff, whom I have very much appreciated when she appeared at the Colonne concerts some months ago, she is a pianist of the first rank. Who plays with more brilliancy, more warmth, more perfection the B flat minor concerto of Tchaikowsky?

The Paris edition of the New York Herald published a picture and criticism of Madame Samaroff after the concert, a part of which is translated:

Olga Samaroff, who took part this week in the Russian concert at the Theater Sarah-Bernhardt, had already made at the Colonne concerts a favorable impression. Madame Samaroff is not only a pianist of great talent, she is also and above all an excellent musician. Her technique, nervous and correct, gives to her playing a special quality.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, May 24, 1909.

On Saturday evening at the Salle Gaveau King Clark gave an audition of the pupils of the King Clark Studios, which in no sense was a students' affair but a concert of artists in every respect. If "knockers" there were (and there certainly are on such occasions), they were quickly silenced and their little hatchets put up, for everybody remained to the end of the concert and enthused more and more as the program advanced. The success of the evening was so remarkable that I shall again refer to the matter in next week's correspondence.

Yesterday a so called "Gala" concert was given at the Conservatoire for the benefit of the Mutual Aid Society of the Conservatoire Professors in which the great and only Paderewski took part with the brilliant orchestra of this institution. The program, directed by André Messager, consisted of three numbers only—numbers long enough, however, to fill more than the usually allotted time: concerto for piano and orchestra in E flat, by Beethoven; symphonie, in three movements, by Paderewski, and the Saint-Saëns' piano concerto in C minor. While Paderewski played the Beethoven composition in a remarkable manner, he really surpassed his best known efforts in the concerto of Saint-Saëns. The composer, who was present, arose to his feet, wreathed in smiles and beaming with delight, and applauded the performer. This was the signal for the audience to let loose and then—delirium reigned. I never witnessed such genuine enthusiasm and satisfaction in the old hall of this learned institution. Paderewski, always high strung, was keyed up to the occasion and perhaps never before played with such nervous tension, such rhythmic accent, and with such forceful and convincing authority. His performance was simply electrifying! That is the word for the wonderful effect his performance created and no other expression could convey the thrilling experience of such a performance.

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ance—energetic, fiery and scintillant throughout. It was evident that in this historic hall, seated in the midst of a musician orchestra, led and controlled by his own mind and energetic force, Paderewski was in his element, surrounded by kindred spirits. He knew it and felt it—and so did every musical soul present. The symphony in B flat minor, performed between the two concertos, proved to be too long and drawn out to thoroughly interest the audience.

The last concert of the three Kellert brothers, given at the Salle Gaveau with the concours of Jeane Russell, an Australian singer, was another success for the young Russians. Miss Russell, who on this occasion made her first appearance in public, has a fine stage presence and an excellent voice. She does not use her voice to best advantage, however, owing in part to inexperience before the public, and on the other hand to insufficient training and to lack of proper breath control, which makes correct phrasing difficult. In time, when Miss Russell shall have overcome this deficiency, she will prove an excellent acquisition to the singing profession on the concert stage or



THE INAUGURATION OF THE GRAND OPERA.
(From the sketch by Edouard Detaille, in the Musée du Luxembourg.)

in opera, for she is splendidly gifted in many ways. Her voice is rich and sympathetic. The brothers on this occasion played more solo than concerted numbers, with which

they made distinct "hits" and all, singer and instrumentalists, were greatly applauded.

Ida Reman, already well known in Berlin and in Warsaw, was heard for the first time in Paris in conjunction with Flora Joutard, pianist, and Marix Loewensohn, cellist, at the Salle Gaveau. Madame Reman's voice and her charming style and clear diction were much appreciated. Her songs were by Marcello, Bach and Weckerlin; by Brahms, Schumann, Max Reger and Richard Strauss.

Although the regular "matinées-musicales" at the Dossert studios have been discontinued for the remainder of the season, a few friends were invited on Tuesday last to hear a program given by three artist-pupils of Dossert who are engaged at the Opéra and the Opéra-Comique, assisted by M. Richter, a young American, from Portland, Ore., who is a remarkably gifted pianist. Nature in depriving him of sight—for he is totally blind—has endowed him otherwise the more generously, for his musical gifts are really extraordinary. The program included arias and concerted numbers from different operas besides German lieder, French, Italian and English songs. Mr. Richter played the "Appassionata" sonata of Beethoven and the "Etudes Symphoniques" of Schumann. Mr. Dossert, whose reputation as a teacher is well known, also is a thoroughly equipped musician. He has nearly completed the score of an opera, the libretto by William Harris, which will be given in New York next November.

Henry Eames leaves for Ireland May 27, to give piano recitals in the chief cities and to act as adjudicator in the Annual Feis, at Sligo, in both the original composition and piano playing contest. During this musical week at Sligo he will lecture on folk song with particular reference to Irish folk song. Mr. Eames and three advanced pupils gave the entire evening's program of Wednesday last at his studio to modern French music, of which Mr. Eames has long been a student and prophet. On the program were Debussy, Rameau, Ravel, Aubert and Fauré. This was the last of the Eames student musicales.

The Société Internationale de Musique gave a "séance extraordinaire" of English Madrigals of the 16th and 17th centuries at the Salle Pleyel and later repeated the same at the Salle Gaveau, under the direction of M. Ch. Bouvet. The authors drawn on were: John Mundy, John Wilbye, Thomas Vautour, Philip Rosseter, Thomas Campion, Rosseter, Robert Johnson, Peter Phillips, Anonymous, Dr. John Blow, Rosseter, Campion, Henry Lichfield, John Dowland, Thomas Bateson. The interpreters were: Miles, Charlotte Lund, Helen Brown Read, C. Purdy; MM. George Harris and Ch. Bowes; with Mlle. Lenars, M. E. de Bruyn and M. J. Jemain, performers respectively on the harpe-luth, basse de viole and the harpsichord. In the last numbers, for five voices, which were sung without accompaniment, Miss Lund proved her musicianship by jumping into the breach and saving the situation.

D. H.

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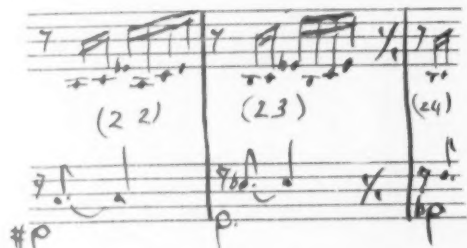
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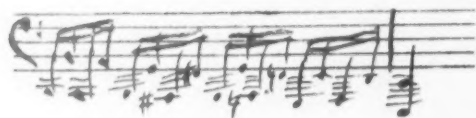
A DISCUSSION OF THE MATTER OF ADDITIONS TO AND SUBTRACTIONS FROM THE CLASSICS. By OSCAR HATCH HAWLEY.

At the present time no conductor thinks of presenting a Beethoven symphony as originally scored. Here the horn is now utilized in place of the bassoon, for which the score calls. There the flute takes notes in a run an octave higher than originally written. Again, the trumpets are given a passage which was originally written for



EXAMPLE NO. 1.

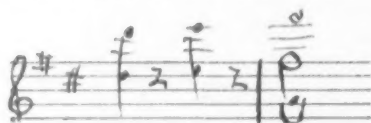
clarinets. Every one admits that the symphonies have been vastly improved by these changes—which have been made, not arbitrarily, let it be understood, but with a reverent hand and with a full understanding of the fact that Beethoven could not have written differently, because he did not have the necessary instruments at his command. His horns and trumpets did not have chro-



EXAMPLE NO. 2.

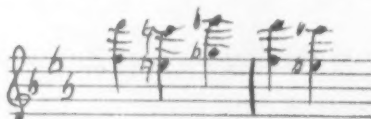
matic keys, his woodwinds were limited in range, and his strings were not to be depended on in the high positions.

These changes are accepted everywhere as eminently proper, and any conductor who failed to make them at



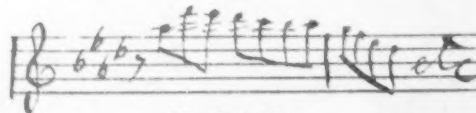
EXAMPLE NO. 3.

the present time would have no standing in the world of music. This being admittedly the case, does it not seem somewhat strange that such a hue and cry is raised when any attempt is made to modernize the piano works of the late eighteenth and early nineteenth centuries? For two hundred years the piano has been in process of development, until it has reached that stage of perfection



EXAMPLE NO. 4.

where it would seem incapable of further improvement. It has grown from a little four octave instrument, the size of a lady's sewing table and not much heavier, to the thunderous concert grand, which vies with the orchestra in power and grandeur. Even the smallest pianos of today have the compass of seven and a third octaves, and yet it was only a little while ago that pianos of six and a half octaves were not rare and pianos of seven octaves were common. Perhaps the piano of the future



EXAMPLE NO. 5.

will have eight or more octaves in its compass. But with that I am not dealing. I am considering in this article only the piano of today and the piano music of yesterday.

Now, although the piano has been in process of development for two centuries it has been in general use only one century. All the works of Bach which are now played on the piano were written for the clavichord. Most of

the piano works of Haydn and Mozart and all the early works of Beethoven were written for instruments which had as small resemblance to our modern piano as the harp of David has to our modern harp. It is for this reason that kind and thoughtful editors have been continually adding to eighteenth century classics in the effort to help out those composers who were denied instruments of greater power and compass for the expression of their ideas. This development and this editing have been going on for upwards of a hundred years, and every little while some new editor springs up and finds a new place for augmentation. In view of this fact the question arises: "How far may alterations be made to suit the modern instrument without destroying the work left by the masters?"

Additions to the works of Bach are numerous, one of the familiar examples being Czerny's addition of octaves in the left hand to the last part of the C minor fugue

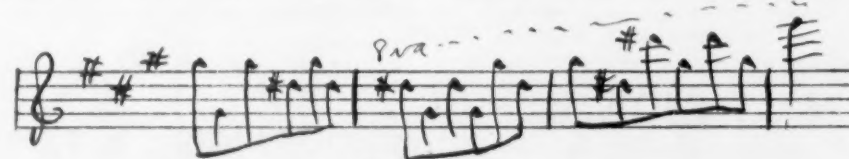


EXAMPLE NO. 6.

from Volume I of the "Well Tempered Clavichord." Czerny also made the addition of a measure to the first prelude and that measure has caused many alterations in the world of music. It is to be found in most editions of this prelude, but there are some editions (like the Busoni) which do not even mention it. Some musicians say that the additional measure makes the rhythm of the composition faultless, while other musicians claim that it breaks the rhythm and makes the prelude appear unfinished. For the benefit of those who may not know of this addition the inserted measure is here given. (See Example No. 1.)

The added measure is marked 23, it being the twenty-third measure of the prelude. With that addition the composition is just thirty-six measures long, and, to many people, that would be conclusive proof that it belonged there. But Mr. Busoni says not, that it destroys the rhythm, and, therefore, that it must not be used.

At the end of the first movement of the third Beethoven piano sonata Von Bülow says: "If Beethoven had

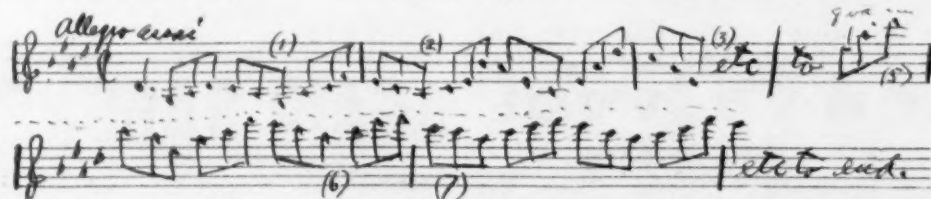


EXAMPLE NO. 7.

had the compass of our modern pianos he would doubtless have written this passage thus (see Example No. 2).

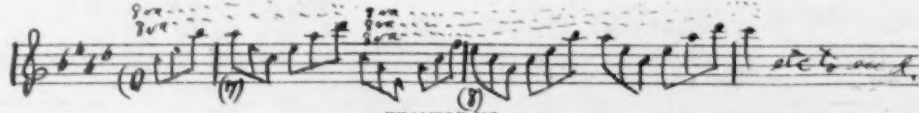
"It is therefore quite proper to execute it in the above manner."

But he does not say anything at all about a precisely



EXAMPLE NO. 8.

similar passage at the end of the first part of that same movement, and why? Because it ends in the dominant and if applied here would carry the player one note lower than the present compass of the piano. The ques-



EXAMPLE NO. 9.

tion arises: "If it is allowable to make the addition of octaves at the end of the movement, but, owing to keyboard limitations, the same rule cannot apply to an exactly similar passage in the same composition, should the addition be made at all? Does not the addition of oc-

taves at the end of the movement detract from the beauty of the piece by bringing out more forcibly the lack of octaves in the end of the first part?" In the seventh sonata Von Bülow says: "This small note would undoubtedly have been written by Beethoven himself, if he had had a piano of modern compass at his command. (See Example No. 3.)

But he does not say anything about the same note in the fifth sonata. In the twenty-third measure of the sec-



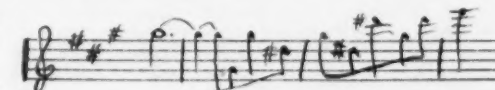
EXAMPLE NO. 10.

ond part of the first movement of the fifth sonata occurs this passage. (See Example No. 4.)

That upper G flat was added so many years ago that every one has forgotten about it and no one thinks about explaining its presence. Perhaps it was added by Beethoven himself some years after it was written. He could have made all the additions to his piano works if he had wanted to because the last ten years of his life he owned a piano of six and a half octaves, and that instrument lacked only two notes in the bass and four in the treble of our present instrument.

In the first sonata occurs this passage (see Example No. 5).

Not only once, but four times. The first time it appears in the key of A flat. The next time it is in the second part of the first movement and is in the key of F minor. Yet the first two measures of that run are exactly the same all of the four times it is used. Now, why not adopt the language of Von Bülow, and say that



EXAMPLE NO. 11.

if Beethoven had had a piano of modern compass at his disposal he would have written it thus (see Example No. 6) on its first entry and as originally on the second entry in F minor? Is it not perfectly plain that Beethoven did not write it as above because he did not have the

instrument at his command when the composition was written?

In a like manner we could take many examples from Mozart, Haydn, Clementi, and, in fact, all the old composers, and make enough additions or subtractions from

their works to almost make new compositions of them. Also, we can do the same thing with modern composers and with those of the romantic period (and of any period back to Hucbald and even beyond). But the question is

as stated before: "How far can, or should, these alterations be made?" Take the case of Chopin, for example. In the B flat minor scherzo occurs this passage (see Example No. 7):

It is the seventeenth measure after the change of sig-

nature. On the forty-second measure of the same key comes this passage (see Example No. 8).

Now, that is just like the other, only a fifth higher, and the question arises: "Why should it not be written just like the other, now that we have the piano to play it on?" Then it would appear like this (see Example No. 9).

But, if we start making changes, where shall we stop? There are passages all through the works of Chopin that are just as suggestive of cramped keyboard as the above, and many of them, if carried to what would seem their logical conclusion, would reach beyond the limits of the modern keyboard. Take this passage for example (see Example No. 10).

It is from the Chopin fantasy in F minor, op. 49. There are eleven measures in the key of A flat major at the end, and if measures six, seven and eight were written logically it would carry the passage one octave and one note beyond the compass of our present instrument, as follows (see Example No. 11).

But manifestly it cannot be written there, although it would be much better to end on the third than on the fifth of the chord. Perhaps editors would like to make changes of this and other kinds if they had the necessary keyboard. And, probably, there are passages in the works of composers of our own times which future generations will "edit," and add to and take from. So the question still is: "How far? etc."

Riverside, Cal., to Have an Orchestra.

The musical activities along the Pacific Coast have often been a subject for discussion in these columns, and judging from the enthusiasm that is manifested in the various municipalities of the regions west of the Rocky Mountains, it would seem as though a brilliant future were in store for that section, musically speaking.

The latest scene of musical endeavor is the beautiful city of Riverside, Cal., which is fired with the laudable ambition of launching a symphony orchestra, and judging from the reports, the work of this new organization is being pushed with characteristic Western vigor. The Riverside Symphony Orchestra will begin its career next season with a series of four concerts, and the musical director, B. Roscoe Shryock, is hard at work gathering his forces together.

The Riverside Orchestra's guarantee subscription list is headed by Mayor S. C. Evans and many of the city and county officers, while the musicians in general, the club women and business men of the city are showing interest in the scheme by promising their support in this worthy enterprise. Mr. Shryock believes that the popularity of the symphony concerts is assured for next winter, and in the event of success, it undoubtedly means for Riverside a permanent orchestra, with increasing support. The majority of the performers are professionals, some being drawn from Los Angeles.

This is another milestone marked in the progress of musical California.

Hammond School of Music at Montgomery.

The Hammond School of Music and Dramatic Art at Montgomery, Ala., gave its seventh annual closing recital at the Grand Theater, in Montgomery, Wednesday evening, June 2. Lara Norman and Kathleen Davis, who united in the program, included sonatas by the old masters. Both young pianists disclosed in their performances the true classic "atmosphere" and that training which speaks mightily for the teaching. Eighty-five pupils are enrolled at this school from Alabama, Georgia and Florida. The faculty consists of C. Hammond, director; Richard Donate, violin; Jeanette Eidson, vocal; and Mrs. Williams, assistant in the piano department.

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Reinald Werrenrath Has Had a Prosperous Season.

Reinald Werrenrath, the baritone, has had a most successful season, and, unlike many singers at this time of the year, he is in excellent physical condition and happiest mood, even after much work and travel. Perhaps this is due to the fact that music is his pleasure as well as his profession, and that, in his case, beauty of voice, educated intelligence and the rare gift known as "temperament" are supplemented by genuine enjoyment of his art. Mr. Werrenrath is a special favorite with the best musicians, not only because of his familiarity with the standard classical and modern works, but because of accuracy, readiness and reliability that add much to the comfort and happiness of a conductor and his associates. He has just returned to New York after filling engagements in New England, the Middle and Western States, the last two weeks covering a tour with the Theodore Thomas Orchestra in Iowa, Michigan and Indiana. This singer's "season" appears



REINALD WERRENATH.

to have no actual beginning or ending, as he has engagements booked throughout the summer and into what might be called next season, notably at the Maine Festival.

During the past two months Mr. Werrenrath has sung in performances of "Elijah," "Samson and Delilah," "Arminius," "Death of Minnehaha," "Hiawatha's Departure," "Crusaders," "Rose Maiden," "Swan and Skylark," besides many concerts and recitals, which include appearances in the following cities and towns:

April 6.—Spring Valley, N. Y.
April 9.—New York City.
April 10.—New York City.
April 13.—Brooklyn, N. Y.

April 20.—Flushing, L. I.
April 21.—East Orange, N. J.
April 23.—Brooklyn, N. Y.
April 25.—New York City.
April 27.—White Plains, N. Y.
May 4.—Albany, N. Y.
May 6.—Schenectady, N. Y.
May 7.—Englewood, N. J.
May 9.—Montclair, N. J.
May 12.—Philadelphia, Pa.
May 13.—Nashua, N. H.
May 14.—Nashua, N. H.
May 18.—Cedar Falls, Ia.
May 20.—Grinnell, Ia.
May 22.—Mt. Vernon, Ia.
May 26.—Kalamazoo, Mich.
May 28.—Grand Rapids, Mich.
May 29.—Ft. Wayne, Ind.
May 31.—Derby, Conn.

A few recent press notices follow:

Mr. Werrenrath may well be proud of his success on this his first appearance in Nashua. His singing of Peter the Hermit's part, in "The Crusaders," was artistic and consistent with the spirit of the work. In his two songs, "Love Me or Not" and Damrosch's setting of "Danny Deever," he achieved a very marked success. The voice lends itself well to the beautiful legato of the first song and in the last named his dramatic temperament served him well. The audience was not quieted until it had recalled him three times.—Nashua, N. H., Telegraph, May 14, 1909.

Mr. Werrenrath was requested to sing Damrosch's setting of "Danny Deever," which he had sung in the first concert, Thursday evening, and again he provoked the heartiest applause of the festival audience. It can be said without reserve that the singing of this song and the "Hiawatha" music has established him a very great favorite in the hearts of Nashuans. Also he deserves this admiration, for everything he did was not only the display of his beautiful voice, but his musicianship has had much to do with his success here.—Nashua, N. H., Telegraph, May 15, 1909.

Reinald Werrenrath took the part of the High Priest and fully maintained his reputation on this occasion. He carried his part through with an ease and dignity that gave forceful expression to his perfect enunciation and clean-cut articulation.—Cedar Falls, Ia., Record, May 19, 1909.

Mr. Werrenrath has a young, fresh, vibrant voice, and his singing was vigorous and sturdy as the part of Arminius demanded.—Mt. Vernon, Ia., Cornelian, May 31, 1909.

Mr. Werrenrath had been hastily summoned from New York to replace Mr. Witherspoon, who found the part not well suited to his voice, and that Mr. Werrenrath was warmly encored in one of his solos was the outward manifestation of the good impression he made on his audience. Mr. Werrenrath shows the qualification for good cantata singing and has a mellow voice.—Kalamazoo, Mich., Telegraph, May 27, 1909.

Reinald Werrenrath sang with fine tone quality and temperamental sincerity.—Ft. Wayne, Ind., News, May 31, 1909.

Oley Speaks on His Way to Europe.

Oley Speaks, the composer and singer, sailed for Europe last Saturday on the steamer, Minnewaska, of the Atlantic Transport Line. Mr. Speaks will spend the summer abroad "coaching" and by request of several leaders in the musical world across the water, he will sing some of his own songs.

A London music store dealer was asked during court proceedings what the reason was for the falling off of business, and he said it was due "to the present unpopularity of the banjo!"

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A. J. GOODRICH, THEORIST AND PEDAGOGUE.

The cover of this issue of THE MUSICAL COURIER is graced with the portrait of A. J. Goodrich, the well known author, musician, composer, theorist, conductor and teacher. The name of A. J. Goodrich occupies a prominent place in the annals and development of modern music in America, and as an analytical theorist this musician has won for himself a reputation that extends over two continents.

Mr. Goodrich was born at Chilo, Ohio, May 8, 1847, and comes of Celto-American stock, his father, who was a good musician, having been an American of Scotch ancestry. His mother was a literary woman of note, who, for a number of years, contributed to the leading periodicals of the South. She was a charming personage of rare accomplishments and her untimely demise in California robbed the subject of this sketch of a tender and loving mother, although at that time he was too young to realize his irreparable loss. It may thus be readily seen that Mr. Goodrich inherits his rare talents and accomplishments from both sides of the house—music from his father, and literary aptitude from his mother. The latter was related to the distinguished Dr. O. A. Brownson, metaphysician, political economist and scholar; John P. Healy, law partner of Daniel Webster; and Salmon P. Chase. A. J. Goodrich is a nephew of both John P. Healy and Dr. Brownson, and a cousin of Augusta J. Evans, the novelist.

What an array of talent for one family to possess!

Truly, Mr. Goodrich comes naturally enough by his versatile mental equipment, and when viewed from this standpoint, it hardly seems at all strange that he should be a ready avenue for the expression of high ideals, which he has ever been identified with in the world of music, art, and literary pursuit.

Mr. Goodrich was educated in the public schools of San Francisco and Sacramento, Cal., and entered upon his musical career under the tuition of his father, who taught him but one year the rudiments of music and piano. Following the instruction from his father, he studied for a few months with his elder brother, and this Mr. Goodrich claims represents all the training he had under any master. Accordingly, he was trained solely by American teachers.

Barring a period of traveling in Central America and Mexico, Mr. Goodrich resided in California until the year 1867, since which time he has lived in various sections of the United States. He has been associated as a teacher with the National, New York and Grand Conservatories of New York City; the Fort Wayne Conservatory of Music; Beethoven Conservatory of Music, St. Louis, and was the director of music at Martha Washington College, Virginia. He has been associated with Mrs. Goodrich in the conducting of a private music school in New York City since 1899. This noted musician has served as president of the Indiana Music Teachers' Association, and as chairman of the music committee of the New York Manuscript Society.

Mr. Goodrich's range of experience may be said to represent about every vital department of music, its traditions, theory and literature, while as a teacher he has won flattering encomiums. Piano playing, voice culture, elocution applied to song, harmony, counterpoint, fugue, musical form, art of placing, aesthetics, acoustics, musical analysis, orchestral instruments and instrumentation, dramatic expression, stage effects and deportment, history, etc., are among the important subjects belonging to the remarkable list of scientific endeavor on the part of this gifted

man, whose chief charm lies in his extreme modesty of demeanor and retiring disposition. Always the student, Mr. Goodrich is a constant seeker after the truth in music, and the unfolding of new developments and ideas in the realm of melody. He positively opposes the disfranchisement of hidden fifths and octaves, and is an ardent worker in the cause of American music.

Mr. Goodrich has not published American music through concerts, but has in theoretical works quoted freely from the original works and also the works of merit of his contemporary fellow countrymen, in order to prove his own points, and has placed American efforts on a par with those of foreign writers. He is the author of "Music as a Language," "Complete Music Analysis," "Analytical Harmony, Theory of Interpretation," "Art of Song," "Guide to Memorizing," and "System of Strict Counterpoint." He also has been a contributor to THE MUSICAL COURIER of many valuable articles along the lines of theory, practice and aesthetics of musical art. Mr. Goodrich has composed songs and chamber music and made arrangements for orchestra. His orchestration of the Rheinberger "Tarentella" had a successful performance by the Exposition Orchestra at St. Louis in 1904.

Mr. Goodrich's "Analytical Harmony" is used as a text book both in this country and in Europe. It is treated from an observer's standpoint, placing the creative artist above the speculative theorist and the pedagogue. Neither in his "Harmony" book nor in his "Theory of Interpretation" does he make any attempt at formulating any arbitrary rules, but on the contrary discovers and explains principles which he claims are never subject to exceptions. He confirms that the conflict between art and science never will be reconciled on this mundane plane of existence. The Goodrich theories have been endorsed by many musicians, including the late Hans von Bülow and B. J. Lang; also Bernhard Stavenhagen, William H. Sherwood, Arthur Foote, Wilson G. Smith, Emil Liebling, and others, including many critics of the daily papers.

Mr. Goodrich is at present in Europe, where he will spend the summer months on a mission of general observation of things musical. He is making London his headquarters while on the other side of the Atlantic.

Kind Words from Norfolk.

[From the Norfolk, Va., Ledger-Dispatch, June 4, 1909.]

A Boston critic, writing of the recent music festival held in Atlanta, said "I saw THE MUSICAL COURIER literally everywhere. Those people keep up with the times—now don't they?" In the new life music is taking on in this city doubtless we shall soon see the same thing. This splendid musical weekly has long been a welcome visitor to our exchanges and we can heartily recommend it to every one desiring to be well informed on all that is best that is being done in the world of music—at home or abroad.

The operatic festival in Prague closed with a successful performance of "Meistersinger."

The German city of Görlitz has been presented by Councilman Lüders with the sum of 250,000 marks for the purpose of buying works of art and producing masterpieces of music.

Positions for Von Klenner Pupils.

Positive successes have been made by so many of Madame Evans von Klenner's pupils, that new names in the roll of honor will occasion no surprise. Some of these have been heard at concerts given by their teacher, so that many acquainted with their work will agree that their good fortune was deserved.

Mrs. F. H. Merrill, soprano, has been engaged by the First Congregational Church, of New Bedford, Mass., as solo artist. Mary H. Benson, formerly contralto in an Episcopal church at Morristown, N. J., has been called to fill a better place in a Presbyterian church at the same place. Gertrude Fishburn, contralto, is making her reputation as soloist at the Congregational church at Richmond Hill, L. I. Edna Banker is the contralto soloist at the First Baptist Church, in Rochester, and she is an intelligent exponent of the Von Klenner method.

Mona Raymond has been engaged as superintendent of public school music at Norwalk, Conn., where she will often have opportunity to explain what a real method of singing means. Bessie A. Knapp, head of the music at Dickinson Seminary, at Williamsport, Pa., has been re-engaged at a larger salary. She is an artistic singer as well as capable teacher. Ellen J. Siddall has been engaged as head of the music department at Meridian (Miss.) Female College; it is a good place and it will be worthily filled by Mrs. Siddall. Louise Siddall is likewise to have an opportunity to show that she is a well trained singer and musician at the Female Institute at Statesville, N. C., where she fills the post of musical director.

Annie J. Springle, soprano, sings at the First Baptist Church, at Winston-Salem, N. C., to her own and her teacher's credit. Helene S. Wade, soprano, is going to Jacksonville, where a class of vocal pupils has been formed for her, and where Miss Wade will sing in the choir of one of the leading churches. Klara Devine, coloratura soprano, is the leader of the Singing Colleens, a quartet of women vocalists who have been solidly booked for next season.

Madame von Klenner is now at Point Chautauqua, on Chautauqua Lake, where her summer school is located. Six of her New York pupils have joined her there for ten weeks, and others will soon follow. She will also have the usual number of Southern teachers who come North nearly every summer to "coach" with Madame von Klenner at the lovely Empire State retreat. During the vacation months, a number of musicales will be given and there will be other appearances for the advanced pupils who desire them.

Dr. Ziegfeld Abroad.

Dr. Florence Ziegfeld, head of the Chicago Musical College, has been in Europe since May 25. After visiting Paris (where he now is), Switzerland, Vienna, and Berlin, Dr. Ziegfeld will sail for this country July 13, aboard the Kaiser Wilhelm II.

Ludwig Schytte, the Berlin teacher and composer, has left the Stern Conservatory temporarily and gone on a lengthy recreation tour in the Austrian mountains for his health, which was not any too good of late. A new opera by Schytte is now in rehearsal at Vienna.

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MUSIC IN NAPLES.

NAPLES, Italy, May 27, 1909.

A performance of Boito's "Mefistofele" on the evening of April 29 brought the season at the San Carlo to a close.

From a financial and, in many ways, an artistic point of view, the opera season has not been a success. In fact, I have information through a most reliable source that there is a deficit of something like \$12,000. This is attributed to several causes. In the first place, the management this season provided entirely new stage properties for the most part and not in many years have the Neapolitans been privileged to witness such magnificent displays of scenery and costumes. All this, of course, entailed great expense. Such novelties as Massenet's "Thais," Cilea's "Gloria," Fino's "Il Battista," Mascagni's "Rat-

cliff," and Mascheroni's "La Perugina" were introduced and, financially, all were complete failures. In fact "Thais" and "Gloria" were withdrawn after but one or two performances. The operas which drew large audiences and doubtless saved the management disastrous losses were "Il Crepuscolo degli Dei" ("Götterdämmerung"), "Hamlet," "Mefistofele" and "Aida." Besides these there were several revivals of such standard works as "Carmen," "La Traviata," "Rigoletto," and "Faust." Two ballets were presented, one the "Coppelia" of Delibes and the other a novelty, "Nel Giappone," by Gamme. Although it has been

predicted by the press that the present management would retire, I am advised by a prominent box holder that this is quite improbable.

Father Hartmann came all the way from Germany to conduct three performances of his sacred work, "La Cena del Signore" ("The Lord's Supper"), on the afternoons of May 13, 16 and 22. The oratorio was produced in San Carlo with the theater's orchestra and chorus, and with Medugno, soprano; Wheeler, the American mezzo, and Galeffi, baritone, as soloists. The entire work is most dramatic in style, in fact the heavy orchestration almost seems to have been built along operatic lines. Signor Galeffi in the role of Christ sang entirely behind the scenes, not even appearing to acknowledge the applause of the audience. The performance on May 22 was given in honor of the Cardinal of Naples, Giuseppe Prisco, who was present. Special interest was thereby added to the occasion, as this was the first time in the two hundred years' existence of the San Carlo Theater that an ecclesiastic has publicly attended a performance there. It was surprising that the operatic loving Neapolitans, so fond of display, should accept this sombre work with so much enthusiasm. I attended the last performance and the applause after all the principle numbers was most spontaneous, and at the close Father Hartmann received a veritable ovation.

I am accompanying this letter with a recent photograph of the distinguished maestro, musical director and composer, Carlo Sebastiani. I venture to say that there is not an important opera house in either Europe or America in the "personale artistico" of which there is not an Italian singer of the first rank who in the early days of his or her career did not receive either practical assistance or needed encouragement from this "prince among men," much beloved and respected by all who have come in contact with him. During the thirty years of his activity as a conductor, Maestro Sebastiani has been associated with most of the leading European theaters. In 1899 his first opera, "Giorgio Dandin," was produced in Naples with success, and was later given throughout the Continent. This was followed by "Rolando" and "San Francisco." A new opera, "Il Corsaro," with libretto from Lord Byron's poem of the same title, will be presented next season as a novelty at a leading Italian theater. Sebastiani has also become celebrated as a composer of church music, many of his masses being in constant use in numerous European cathedrals. In late years, the maestro has devoted the greater portion of his time to teaching and the study of the human voice, and his unqualified success along this line, has won for him renown throughout the entire musical world. Many of his pupils have become great artists and many are fast on the road to fame. During the past season at the San Carlo, Naples, two American pupils, Caroline White, dramatic soprano, of Boston, and Alice Powers, lyric soprano, of Waverly, N. Y., made their debuts, both achieving much success in leading roles. Another pupil whose future is practically assured is Elizabeth Irwin, of New York City, a dramatic soprano, who

is soon to make her operatic debut. In fact, the distinguished teacher feels himself compelled to receive as pupils only those who possess voices of the finest timbre, musical intelligence and the other elements required for the success of an operatic singer. Many applicants for lessons are weekly sent on to other cities to teachers less discriminating. Meta Reddish, of Le Roy, N. Y., a former pupil of Frida Ashforth and Emma Thursby, recently arrived, to continue her preparation for the opera under the guidance of Sebastiani. This young singer, not yet twenty, possesses much natural talent and a lyric soprano voice of great beauty. A golden future is predicted for her. Other American pupils who will unquestionably come to the front on the lyric stage are Lillian Blackburn, contralto, of



PADRE HARTMANN.



CARLO SEBASTIANI.

Providence, R. I.; Edwin Marsh, tenor, of New York City; George Dostal, tenor, of Cleveland, Ohio; Smith Reed Curtis, tenor, of Chicago, and Charles Tamme, tenor, from Philadelphia. As a pedagogue, Maestro Sebastiani possesses profound intelligence, great personal magnetism and a gentle, yet forceful, nature. Nothing is more beautiful than his devotion to his large family, and especially to his talented eight year old daughter Bianca. Adelina

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Patti, after hearing the wonderful child sing a difficult aria with the style and finish of an artist, wrote Maestro Sebastian a long letter expressing the greatest enthusiasm for his daughter's gifts and prophesying a brilliant career for her under his careful guidance.

The spring season at the Theatre Real Politeama was inaugurated on the evening of May 19 with a performance of Leoncavallo's "La Boheme." During the past week "Norma," "Pagliacci" and "Cavalleria Rusticana" have been presented. Other operas announced to follow are "Fedora," "Ernani" and "L'Africana." C. R.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
136 N. BELLEVUE BLVD., MEMPHIS, TENN., JUNE 9, 1909.

Things will be quiet in a musical way for the next few weeks. Musicians will be taking the much needed vacation and clubs will not resume activity until the early fall. There is much to be told of the things that have happened and such plans as can be had of the proposed work of clubs in the Federation, together with reports of great work accomplished during the past season, will be given regularly throughout the summer. New clubs or clubs with new departments are urged to report to the press secretary their plan of work for the coming season.

The sixth biennial meeting of the National Federation of Musical Clubs has gone down in history as one of, if not the most interesting and prosperous meetings in the whole existence of the Federation. Grand Rapids and the Saint Cecilia Society "did themselves proud." The gates of the city were open to delegates and visitors and the members of the Society were each and every one a self appointed committee to show every visitor that "Grand Rapids knows how." Great preparations were made for the event by both the local organization and the national body. The attendance was encouragingly large and the audiences were composed of notable representatives from federated clubs all over the United States. A very large and encouraging representation of the National Board was present, twelve of the official board responding to roll call. Those present were Mrs. C. B. Kelsey, president; Mrs. D. A. Campbell, first vice president; Mrs. J. Walker, second vice president; Mrs. Emmerson Brush, corresponding secretary; Mrs. A. Frey, recording secretary; Mrs. G. Frankel, librarian; Mrs. J. P. Walker, East vice president; Mrs. A. M. Robertson, Middle vice president; Mrs. C. K. Steele, Southern vice president; Mrs. Uhl and Mrs. Webster, honorary vice presidents; Mrs. John Oliver, press secretary; Mrs. F. S. Wardwell, plan of study; Mrs. George Harvey, reciprocity, and Mrs. Samuel Burgin, printing. Besides the officers and delegates there were representatives from almost every State in the Union. The feature of the meeting was the awarding of the prizes for the best composition by an American composer in three classes: Orchestra, which was won by Henry K. Hadley, and piano and vocal,

both of which went to Arthur Shepard, of Newton Center, Mass. At the Symposium on American Music, which was conducted by Mrs. Jason Walker, of Memphis, Tenn., there were pledges to the amount of several hundred dollars. Besides the regular prize fund of \$2,000, there will be a special prize for women composers; to this fund Mrs. Jacob Custer, of Chicago, offered \$100 as a memorial prize. Mrs. Emmerson Brush contributed a second women's prize of fifty dollars, and Mrs. Wright, of Lincoln, Neb., will give the third prize of twenty-five dollars and an additional twenty-five dollars to be added to the general fund. Many delegates pledged for their clubs a contribution to the \$2,000 fund. Mrs. Walker was reappointed chairman of the American Music Committee and will continue the work of encouraging American composers. Mrs. David Campbell will continue to serve on the committee also.

One of the attractive musical events of the biennial was the William Sherwood recital. For the past three years Mr. Sherwood has been quietly engaged in a movement of moment to musical life of America. He was the first musical authority to adopt the university extension method of music. Paderewski gives Mr. Sherwood's work his hearty endorsement.

Mrs. C. B. Kelsey was unanimously re-elected president of the Federation. Mrs. D. A. Campbell was again made first vice president. Mrs. A. M. Robertson, of Indianapolis, was elected in the place of Mrs. Jason Walker, of Memphis, as second vice president. Mrs. George Frankel will serve the Federation as recording secretary in Mrs. Adolph Frey's place, while Mrs. Frey, Syracuse, N. Y., will fill the office of treasurer. Mrs. Claude Steele, of Muskogee, Okla., who was for the past two years vice president of the South, will be the auditor in future, while the retiring auditor, Mrs. Leverett, of Upper Alton, Ill., will serve as chairman of the Badge Committee. Mrs. John Fletcher, of Little Rock, Ark., will fill Mrs. Steele's chair as Southern vice president. Mrs. F. E. Cook, of Fredonia, N. Y., was elected to succeed Mrs. Winger as Western vice president. Mrs. J. P. Walker was re-elected for the Eastern section. Lelia Elliot, of Coffeyville, Kan., and Mrs. Francis King, of Chicago, Middle section.

The following standing committees were elected at the first meeting of the new board at the residence of Mrs. C. B. Kelsey, on the last day of the convention: Executive—Mrs. C. B. Kelsey, Mrs. D. A. Campbell, Mrs. A. M. Robertson. Press Secretary, Mrs. John Oliver, Memphis, Tenn. Plan of Study—Mrs. F. S. Wardwell, Stamford, Conn. Bureau of Reciprocity—Mrs. George Harvey, Chicago. Printing—Mrs. Barnhard, Grand Rapids. Badges—Mrs. John Leverett, Upper Alton.

After a delightful sightseeing tour about the city many of the delegates left for their homes on the evening trains. In every heart there remains deepest gratitude and hearty praise for Grand Rapids, the city beautiful, and her lovely people.

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Dempsey and His Pupils Praised.

John C. Dempsey and members of the John C. Dempsey Comic Opera Company, all his talented pupils, by the way, have won more laurels. The following extracts from daily papers in Wilmington, Del., tell of overwhelming successes in that city, by the talented basso and his equally talented artist-pupils:

In last week's production, "The Mikado," Yum Yum was artistically portrayed and sung by Jessica Henson. Her true, sweet and pure tones were entrancing and a great surprise. As leading lady she acted her part ably and her singing was a treat. Likewise her sisters, Pitti-Sing (Margaret H. Milward) and Peep-Bo (Bernice Bartlett), both sang their parts daintily. Katisha (Helene Scott) possesses a voice of pleasing tone. John C. Dempsey, as Pooch Bah, distinguished himself as a soloist. His tones are full, clear, round and sweet, and he fully maintained his reputation as a singer. The Mikado (W. G. Shelby) and Nanki Poo (Fred Davis), with Ko Ko (J. W. Musgrove) and Fish Tush (C. E. Coldren), made a musical combination such as has been seldom heard here even in the palmy days of comic opera a score or more years ago.—Wilmington Star, June 6, 1909.

Wilmington has another operatic treat this week at the Avenue Theater in "H. M. S. Pinafore," which is being sung by the John C. Dempsey Opera Company in a manner which is decidedly pleasing. Those who were fortunate enough to hear the company in "The Mikado" last week will certainly want to hear "Pinafore," for the same skill, ability, grace and harmony characterize this week's work as was noticed in that of last week. John C. Dempsey furnished the comedy of the opera. He gave an altogether excellent portraiture of the exacting role of Dick Deadeye. His beautifully cultivated and well-trained bass voice lent itself well to the music, while his acting was all that could be asked for by the most hardened critic. G. W. Shelby sustained the role of Captain Corcoran in a creditable manner. His solos were enthusiastically received by the entire audience. Jessica Henson, the leading soprano of the company, sang like a nightingale. It is a glorious privilege to be able to listen to such a voice as hers, and as she is dainty and beautiful, as well as being a trained and talented singer, in the most advanced expression of that term, the pleasure one receives in watching her beautiful performance of Josephine is altogether beyond the power of words. Beautiful music well sung has a power of its own, and this is embodied in all of the work of Mr. Dempsey's prima donna. Helene Scott appeared as Little Buttercup, and this actress and ca able singer duplicated the success which she won in "The Mikado" last week. Bernice Bartlett was Hebe, the cousin of Sir Joseph, and her solos were well received, because they were artistically rendered. Between the two acts of the opera this artist sang a popular song, "Carissima," very effectively, and the entire chorus danced a hornpipe, which was noticeable for its general excellence.—Wilmington Evening, June 8, 1909.

John C. Dempsey was seen to great advantage in the character part of Dick Deadeye and it was a great satisfaction to be able to see and hear so much vocal and histrionic ability at one time. Mr. Dempsey's resonant, splendid voice and his perfect enunciation made the Dick Deadeye songs delightful and at the same time he played the part with full appreciation of its humorous possibilities. The singing of Fred Davis also was very pleasing; both the quality and power of his voice commanded admiration. Never for a moment did he lose sight of the character of Ralph Rackstraw. Miss Henson made an unequivocal success of the role of Josephine. Her singing was artistic and charming throughout, she was natural in action, and she looked the part.—Wilmington Journal.

John C. Dempsey, as Dick Deadeye, kept his audience well entertained from his first appearance to the fall of the final curtain. He introduced much new business, which was exceedingly clever, and infused the role with an individuality and an originality which fairly caught the house. As to his singing, everyone naturally expected a rich musical treat, and no one was disappointed. Jessica Henson, who succeeded in taking this city by storm last week, because of her exquisite and dainty singing and acting of the part of Yum Yum, is, of course, interpreting the prima donna role of Josephine. Last night she succeeded in duplicating her great success of last week. Helene Scott, as Little Buttercup, was a strong character and her work was also well received. Bernice Bartlett, seen last week as Peep-Bo, is singing the part of Hebe, and she certainly got a great deal more out of the part than was ever put into it, her vocal work being particularly artistic and acceptable. "Pinafore" proved satisfactory in every respect to the audience, and the production this week ought to crowd the Avenue Theater with lovers of real music at all performances.—Wilmington News.

The Brussels Quartet, Willy Burmester and Schumann-Heink were the successes of the season in Brünn.

Under Rottenberg, Bruckner's second symphony was performed in Frankfurt.

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Tetrazzini in London and Paris.

As stated in THE MUSICAL COURIER recently, Madame Tetrazzini's triumphs at Covent Garden this season exceed anything since the "palmy" days of Patti. Besides her engagements at the Opera, the prima donna is in demand for private concerts, for which she receives enormous fees. June 22, she will sing at the musicale which Lord Sassoon will give. June 26, Tetrazzini goes to Paris to sing at the Trocadero, and her fee for the night will be 20,000 francs in gold, or \$4,000 in coin of the United States. The following extracts are from additional criticisms just received, which tell of Tetrazzini's last triumph in the revival of "La Sonnambula" at Covent Garden:

Madame Tetrazzini made her first London appearance in Bellini's old opera, "La Sonnambula," on Saturday night at Covent Garden, and once more woke her audience to almost frenzied enthusiasm. The great prima donna complained of a slight cold, but this was not apparent in her singing. Her cadenzas were amazing alike in their wonderful technical brilliance and the beautiful ease with which they were rendered. In the final aria, "Ah! non Giunge," Madame Tetrazzini reached a staccato F in alt, and her trills and roulades were absolutely flawless.—London Daily Mail.

She sang with great agility and astonishing virtuosity. The expressive powers the singer possesses had full scope in "Come per me sereno," in the sleep-walking scene, and in the final "Ah! non Giunge." Madame Tetrazzini also did her best to preserve the naivete of the character and the simplicity of the music. Indeed, those who want to hear the famous prima donna sing a great deal for their money had better attend a performance of "La Sonnambula."—London Daily News.

In its performance the opera was a triumph for Madame Tetrazzini. She has never sung with so much perfection of vocalization. At every point she attacked the music with a degree of ease that has not been shown to be the general possession of operatic sopranos of recent years. Her courage in choosing to bring the opera to light again is fully justified. She used the upper register of her voice unsparingly and with unflinching appeal. At every point there was brilliant vocalization, and there was not a note that did not ring true and vibrate with beauty such as is rarely heard. The present generation, unlike the past, is not familiar with every number of the opera by name. It is entirely a question of the general effect of the music, and as sung by Madame Tetrazzini there is no doubt that it made the fullest impression. It was not exclusively a display of vocal command; there was pathos in her final scene where, after having passed over the mill-race in her sleep, she speaks so touchingly of her lost love. And when sorrow turned to joy on her vindication she gave out the brilliant finale "Ah! non Giunge"—an air once sung and whistled throughout the breadth of the land—with a degree of effect best indicated by the fact that the audience remained in their seats to call her before the curtain many times.—London Morning Post.

There are such a multitude of high E flats in the music of Amina that the success of Madame Tetrazzini in the part was a foregone conclusion, and, in fact, she did better in it than in any part she has sung this year.—London Times.

Somebody has written somewhere that the uttermost depths of banality in opera were plumbed in "I Puritani." But we take leave to doubt if those of "La Sonnambula" are not even deeper. And yet when the latter opera was mounted again at Covent Garden on Saturday night, after an absence of nearly twenty years, a very large audience greeted its threadbare if pretty tunes with a vehemence that could hardly have been surpassed in that opera's palmy

est days. In fact, the audience seemed to enjoy the remarkable agility and skill of Madame Tetrazzini quite as much as that distinguished singer evidently revelled herself in her proud possessions. "Come per me sereno" and all the rest of the time-honored old melodies seemed to be as familiar as the National Anthem, and as much appreciated as if they were still in the first fresh bloom of seventy-six years ago.—London Telegraph.

At the specially expressed wish of Signora Tetrazzini the Grand Opera Syndicate revived "La Sonnambula" at Covent Garden on Saturday night, and a crowded audience cordially welcomed the great prima donna in the popular old work. The performance was of all-round excellence, and Signora Tetrazzini scored a great triumph as the sleep-walking heroine, singing throughout the evening in a most brilliant and captivating manner. Her impersonation of Amina was, indeed, well worthy to be ranked with that of her distinguished predecessors at Covent Garden, among whom have been Patti (who made her first appearance in London in 1861 in Bellini's opera), Minnie Hauk, Albani, Sara Dobson, Jenny Lind, Malibran, Marcella Sembrich, Emma Nevada, Marie Van Zandt and Etelka Gerster, for whom, by the way, the work was last given at this establishment in May, 1890.—London Chronicle.

After suffering from a very severe slump for many years past, "La Sonnambula" has suddenly recovered, and has become the subject of such a boom as it has not enjoyed for a quarter of a century. Opera lovers in every part of London have been afforded opportunities of seeking rest and refreshment from the storm and stress of modern life in watching the unfolding upon the stage of a plot of singularly guileless simplicity, while their ears are soothed with a flow of music which is quite innocent of vexing complexities. On Saturday evening it was revived at Covent Garden, purely, of course, for the benefit of Madame Tetrazzini, who in the part of Amina has ample opportunities for the display of those brilliant vocal accomplishments and that histrionic ability for which she is so famous. Needless to say, she fully lived up to expectations, and acquitted herself with an ease and a skill which aroused enthusiasm to fever pitch.—London Graphic.

Madame Tetrazzini must have gone through the whole gamut of her capabilities on Saturday night. "La Sonnambula" has nothing to recommend it beyond the opportunities it gives a coloratura singer. But this very fact justifies its revival at Covent Garden. As long as Madame Tetrazzini's magic voice holds sway there, fresh mediums must be found for its display. The shades of Bellini, Donizetti and other of the early Italian school would become even fainter than they are, as far as England is concerned, were it not for the occasional appearance on the scene of a vocal virtuoso such as Madame Tetrazzini. In "La Sonnambula" there are enough arias for the principal soprano to fill a dozen operas, all of which Madame Tetrazzini sang with more exquisite ease and liquid purity than ever.—London Standard.

Vincenzo Bellini's opera, given in Italian, on Saturday night, contains the best of the famous composer's music. With its melodious songs it delighted a large gathering, and Felice Romani's simple and touching village peasant story was listened to with evident interest. We fancy we have to thank Madame Tetrazzini for its revival, and as Amina, the poor orphan girl addicted to sleep walking, she found every opportunity to display her undoubted ability as actress and singer. Whether in the earlier scenes of her betrothal to Elvino, the rich farmer and her lover, or in the sleep-walking scenes, she commanded the attention of the audience, and achieved another of her many triumphs. The famous prima donna met with a wonderful reception, particularly at the conclusion of the bedroom scene, and again at the finish of "Ah! non Giunge."—London Sporting Life.

Max Schillings led a successful season of orchestral concerts in Stuttgart.

MUSIC IN LOS ANGELES.

LOS ANGELES, Cal., June 5, 1909.

The closing luncheon of the Dominant Club, the representative women musicians of the city, was given today. Special guests were Mrs. Ben Lathrop, soprano, of New York City; Mrs. Le Grand Reed, soprano, of Toronto, and Mr. and Mrs. Harry Girard. Mr. Girard is here for some time at work on a new light opera, "Santa Catalina."

The Woman's Lyric Club gives the closing concert of its series the coming week with an excellent program.

A meeting of the American Music Society was held Tuesday evening at the Gamut Club. A program by American composers was presented by Clara Henley Bussing, Margaret Goetz, Helen Tappe and Charles Farwell Edson, singers, and Fannie Dillon, pianist.

The pupils of Leslie Marsh gave a creditable piano recital Tuesday evening. Mr. Marsh was a pupil of Stepanoff and Wilhelm Berger in Berlin.

Two recitals by Mr. and Mrs. Philo Becker, pianist and violinist, will be given next week, and are eagerly looked forward to.

Harley Hamilton has gone East in the interest of the Los Angeles Symphony Orchestra, of which he is director. He will get new music and get all possible information concerning Eastern orchestral work.

L. E. Behymer is also in the East finishing his arrangements for next season's artists.

Eugene Nowland, president of the Los Angeles American Music Society and also the Coast representative of the National Committee, has gone to Seattle to finish the arrangements for a day during the Yukon-Alaska Exposition, to be devoted to American music.

Marcia Craft, the opera singer, whose triumphs in Germany are well known, will give a recital at the Loring Opera House, Riverside, next Tuesday evening. Riverside is the home of Miss Craft.

Two Los Angeles girls, composition pupils of Frederick Stevenson—Estelle Miller and Bertha McCray—have just published six excellent songs worthy of names well known. Miss Miller's are "Fulfillment," "The Miller's Daughter," "The Night Has a Thousand Eyes," and "Thou Art So Like a Flower." The McCray songs are "The Old River" and "Song of the Thrush."

BLANCHE ROGERS LOTT.

Tilly Koenen in Pressburg.

The fame of Tilly Koenen's marvelous voice precedes her wherever she appears and her concerts are invariably a rare treat. Pressburg, Germany, shows its appreciation of her art as follows:

Tilly Koenen sang yesterday to an entirely sold-out house at Rathaus Hall and won a success which could neither be surpassed nor better deserved. The singer possesses a glorious and perfectly schooled contralto voice that can scarcely be equalled by any other singer of the present. What did she sing? With such endowments and artistic qualities it matters not—whatever she gives is unexcelled and perfected to the highest degree.—Pressburg Tageblatt.

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"All new phenomena in music are the work of genius."—Schumann.

R. L. TEICHFUSS, director of the Chattanooga (Tenn.) Männerchor, distinguished himself at the recent concert given at the Schubert Theater in that city Monday evening, May 10. The soloists were Cecil Fanning, baritone; Lena Fritts, soprano; Rachel Benkovitz, organist, H. B. Turpin, Ray L. Smith and Charles Iller were the accompanists. The program included "Song of the Vikings," Chadwick; the sailors' chorus from "The Flying Dutchman"; "Siegesgesang der Deutschen," by Abt, and Buck's "King Olaf's Christmas." The singing of the Männerchor under Mr. Teichfuss' direction showed commendable improvement. The active members of the club are: Tenors—Joseph Arledge, Charles Bloettner, Chris Bundschu, H. M. Grossman, Fred Gruendler, Arthur Hyndman, Eugene Metzger, A. W. Meyer, C. D. McKinney, J. Hodge McLean, Ed. C. Neely, Carl Neidhardt, Ishmael Payne, Julius Peckman, J. Ross Thurman, H. H. Spencer, O. Y. Yowell and C. H. Rogers. Basses—Henry Becker, J. H. Brockhaus, Jr., Aug. Dietz, John Dorst, Herman Fritz, Frank A. Fuller, Frank A. Hasenkamp, W. H. Hooker, Ed. Krug, A. B. Littleton, Charles Rief, E. G. Ridout, Jacob Schaefer, Howard L. Smith, Clarence S. Steward, Fred Tappenbeck, H. A. Veale and Joseph Wassman.

THE WILKES-BARRE INSTITUTE, a school for girls, at Wilkes-Barre, Pa., has instructors in piano, violin and the Fletcher Music Method. J. Willis Conant directs the voice department; Ellen Scranton Stites, graduate of the Royal Conservatory, Brussels, is teacher of violin, and Claire Reynolds Tubbs is the Fletcher method teacher of this school. The school building is a spacious old house on the English manor style, located at 78 South Franklin street. Singing is taught in the primary department, in the first, second, third and fourth years. The instructors

in the classical departments are graduates of the leading women's colleges.

THE WICHITA COLLEGE OF MUSIC, at Wichita, Kan., has issued a new circular which announces that the autumn term will begin September 1. The School of Music has a Philharmonic Hall equipped with a pipe organ and a seating capacity of over seven hundred. There is a boarding department for young ladies who come from out of town cities. Theodore Lindberg is president. Some of the teachers are Rafael Navas, the Spanish pianist, and Reno B. Myers, who is endorsed by William H. Sherwood and other distinguished artists.

JESSIE KIRBY MILLER, whose studio is at 1625 California street, Denver, Col., gave a pupils' recital at Knight-Campbell Hall Saturday, June 5. Gail Wallack, a young violinist, assisted the young pianists, whose ages range from eight to fourteen years. The names of the pupils are: Leona Wood, Margaret Donaldson, Mildred Shotwell, Marie Hatten, Laura Levenhagen, Gladys Giggall, William Wood, Frances Cosley, Elsie Dietemann, Eleanor Callis, Gertrude Callahan, Laura Newell, Daisy Cones, Agnes Stewart, Ella Reitze, Ruth Thacker, Ella Wood, Mary Hitchcock, and Bernice Bowen.

THE SPITZNER PHILHARMONIC ORCHESTRA, of Portland, Ore., is six years old, and E. O. Spitzner is the conductor. At its last recital the orchestra contained one hundred players, and Nina Nickin, violinist, a member of the society, was the soloist, playing among other classical numbers, the G minor concerto, op. 26, by Bruch. The following are some of the selections lately played by this orchestra: Overture, "Barber of Seville," Rossini; first movement to Schubert's "Unfinished" symphony; selections from "Madam Butterfly," Puccini, and "The Mill on the Cliff," by Reissiger. Mr. Spitzner deserves much credit for the good work he is doing.

The piano and violin pupils of Mrs. Bruce S. Keator, Mrs. Chester Pennypacker and Arthur Parker gave a recital at Library Hall, Asbury Park, N. J., Saturday afternoon, June 5. The pupils who played on the program of nineteen numbers included the following: Harvey Jones, Elizabeth Shoemaker, Isabel Grant, Eleanor Davis, Pansy Clayton, Ross Winckler, Gladys Jones, Margaret Gordon, Sadie Dessalet, Edna Hankins, Laura Ferguson, Percy Cumius, Anna Van Saun, Ursula Leadley, Mary Johnson, Louise Schuler, Lees Broome and Alta Dey. Mrs. Pennypacker recently assisted as piano accompanist at the performance of a cantata, "Indian Summer," by Edward Marzo, for the benefit of the Seashore Nonsectarian Home. This concert took place on the afternoon of the last Wednesday in May, and was under the auspices of the Saturday Club of Asbury Park.

A FEATURE of the commencement week of Frederick College, Frederick, Md., was the organ recital by Walter Mc-

Dannel, the organist of the Grace Reformed Church, of that city. The quartet of the Glee Club of the College sang "The Bells" with great credit. These numbers were a part of the graduating program of the class in the liberal arts of that institution, now closing its one hundred and forty-sixth year. The college puts great stress on boys and young men singing and practicing vocal work. George Edward Smith has charge of the vocal department. His compositions are heard at concerts during the season.

THE CONSERVATORY OF MUSIC at Drury College, Springfield, Mo., gave a graduation recital May 31 and June 2. Hattie Olivia Hamilton, pianist, assisted by Edna H. Hazeltine, contralto, were heard on the first evening. Mayme Kingsetta Robertson, pianist, assisted by Mona Johnson, soprano, presented the second program. The first evening, Miss Hamilton played the Beethoven sonata in E flat major, op. 31, No. 3, and numbers by Chopin, Mendelssohn, Moszkowski, Nicode and Weber. Miss Robertson played works by Beethoven, Reinecke, Weber, Chopin and Schubert-Heller, Jensen-Niemann, Seeling, Henselt, Raff and Mendelssohn. W. A. Chalfant is dean of the Conservatory of Music.

THE ENNA AMATEURS of Portland, Ore., gave two musicales at Eilers' Recital Hall in that city, May 20 and 27. At the first, Winifred Lewis, soprano, assisted, and at the second, Esther Sundquist, violinist, alternated with the pianist of the evening, who was Norma Graves. The first evening, Bessie Mickey, Eva Graves, Norma Graves and Anna Basler opened the program with the "William Tell" overture (for two pianos, eight hands). Other players of the evening were Rose Basler, Elmer Hovedsgaard, Cordelia Nealond, May Merrill and Hattie Weis.

A SERIES of five recitals closed the season at the University of Arkansas, Fayetteville, Ark. The first was by Ruth Barrett, pupil of Henry Doughty Tovey, director of music in the university. The program included the "Keltic" sonata by MacDowell. The second recital was given by Lucile Horton and Roberta Kilpatrick, soprano. Miss Horton played among other things the Schuett paraphrase on a Chopin waltz. The third recital was given by Leah Willson, pianist, assisted by Edwin Clair Tovey, baritone. Mr. Tovey sang a group of Clutsum songs. The fourth recital was given by some of Mr. Tovey's pipe organ pupils at St. Paul's Church. The last of the series was a two piano recital given by Miss Barrett and Henry Doughty Tovey, assisted by Edwin Clair Tovey, baritone. The commencement at the University of Arkansas opened with a Glee Club concert Friday, June 4, and closed with the graduation exercises June 6. Two concerts were given by the department of music, one on Sunday afternoon, and one Tuesday night. At the sacred concert Sunday afternoon, the Dudley Buck E flat festival "Te Deum" and part of Rossini's "Stabat Mater" were presented.

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A Tribute to the Late Agathe Backer-Grøndahl.

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On June 4, 1907, there passed away at "Villa Odden," Ormoen, Christiania, the great woman composer, Agathe Backer-Grøndahl. She was born in Holmestrand, a small village on Christianiafjord, and was the daughter of Consul Niels Backer and Sophia née Petersen. As a child, Agathe was of delicate health, a very quiet disposition, with a sad, melancholy strain in her nature. During the long, dark and dreary winters she was confined to the nursery—not a place for a sensitive and artistic temperament—and in her loneliness was wont to put her ear to the floor, catching the melodies which were played below, and later playing them on her own piano. Still greater joy for her was when her father at twilight came up to play for her and the three little sisters and to tell them fairy tales. One of these tales was the cause of little Agathe's first composition, when only five years old.

At nine years of age her father moved to Christiania, where her first musical training was given her under Fräulein With, Otto Winter, Hjelm and Halfdan Kjerulf. At sixteen she was sent to Professor Kullak's Academy in Berlin, which was considered the best one at that time. The following year she gave her first concert in Christiania, playing the E flat major concerto by Beethoven with perfect domination over all the technical and rhythmical difficulties, the andante with deep musical feeling, and richness of tone color and variety. At this concert she also came before the public as a composer, playing her andante for piano and orchestra.

After her first great success as a pianist and composer she returned to Berlin to continue her studies. Then she went back to her home, where a few years were spent in giving concerts, instruction, and in composing—the last always during the night on a piano in her bedroom.

In 1871 she met the great Norwegian violinist, Ole Bull, who tried to persuade her to go to America, promising her a brilliant future. But she, as well as her parents, thought this an impossibility. He then advised her to go to Italy to study under Hans von Bülow, to whom he gave her the warmest recommendation, as well as to Liszt in Weimar, where she later went to study. On her way to Italy she stopped in Leipzig, where she appeared at one of the Gewandhaus concerts and was received by the public and critics with the greatest enthusiasm.

In 1873-74 she gave concerts in Copenhagen, at N. W. Gade's request, and later appeared in London. The next year she was offered through the Danish composer and director, Asgar Hammerich, a position in the Peabody Conservatory in Baltimore, but she refused it. The same year she was married to the Norwegian singing teacher and conductor, O. A. Grøndahl, who with three sons survives her.

In 1883, 1884, 1885 and 1886 she gave concerts in Stockholm, where she received the highest praise for her wonderful, artistic playing. She was universally considered a great interpreter of Beethoven, Schumann and Chopin works, and recognized all over Scandinavia as the combined nations' pride.

In 1898-1901, after years of retirement, Agathe Backer-Grøndahl again appeared before the public, touring Denmark, Norway, Sweden and Finland, playing chiefly her own compositions, which always aroused the greatest enthusiasm, before crowded houses. In Lund the Students' Glee Club serenaded her after the concert.

Her own last recital was given in Trondhjem, November 14, 1901. Still she was heard once more in September, 1903, when her son gave his first concert tour through Norway, playing Beethoven's E flat major concerto, she playing the second piano. This was the last time her countrymen and women ever saw and heard her. Through her wonderful, sad and beautiful playing she gave them her last expression of gratitude, said her last goodbye,

leaving her son to them, trusting and hoping they would appreciate him as much as they had her, or more. Already her hopes have been more than fulfilled.

Agathe Backer-Grøndahl was the greatest woman composer who has ever lived. In her art equal to Grieg, so Leschetzky has said, and every musician who knows her work thoroughly will agree with the famous teacher that she certainly was the one who soared to the greatest heights. A very busy, famous teacher, pianist and composer, besides a genial hostess, always ready to receive in her artistic home friends, musicians, and strangers, who would come from far and near to seek her advice and help, she, like her friend, Grieg, never crossed the Atlantic. These two great geniuses of Norway were close friends, and when the sad news of Agathe Backer-Grøndahl's death was gently brought to Grieg, he said: "I shall soon follow her." And so he did, three months later.

A great deal has been written about her in Germany and England, but very little here in America. Therefore,



AGATHE BACKER-GRÖNDALH.

the writer, whose privilege it was to know Agathe Backer-Grøndahl personally, cannot refrain from writing what she knows about her and her art, trusting that if musicians will look into her works they will find the thoughts of a deep, true, dramatic and poetical woman. This great, noble, hardworking life, after great sufferings, entered into eternal rest last summer. But her sublime spirit must live forever through the genius of her art, and shall be known to the great world through her wonderfully gifted son, Fridtjof Backer-Grøndahl, the greatest northern pianist, and the true interpreter of Grieg's music.

A memorial concert was given in Christiania last October for Agathe Backer-Grøndahl by her talented pupil, Brandt Rantzau, who was fortunate enough to have been under the composer's wonderful instruction for years, and the Norwegian singer, Clara Hultgreen, who rendered some

of the composer's beautiful songs, among them the last opus, composed during intense suffering, to the English words by Sommerset, "One more glimpse of the sun," and translated into three languages. A composition so simple and rich, so full of deep religious thought; the last lament of a poetic soul, the last tender goodbye, the last passionate prayer to God before eternity. Truly a divine song! The concert was repeated twice for a crowded house of relatives, friends and musicians, who came to pay their last tribute of admiration to the greatest woman genius the world has ever known!

Among Agathe Backer-Grøndahl's chief compositions are: "Prelude and Minuet," full of severity and grandeur; "Au Ball," exquisite and piquant; "Gavotte," dazzling and virile; "Ballade," great dramatically, passionately deep; "By the Cradle," sweet and tender, religious and melancholy; "Huldreslat," a sprightly Norwegian caprice; "Dance of the Mist," a most wonderful, mystic and poetical composition; four concert etudes, the last one in B minor, very brilliant, expressing wild tumult of the elements of nature. Among the smaller works are the beautiful, romantic and lyrical pieces: "Serenade," "Summer Song," "Berceuse," "Nocturne," "Song of the Rose," etc. Space forbids mentioning them all—seventy opus.

The great composer Beethoven was deaf, as the world knows. So was Agathe Backer-Grøndahl. This great misfortune came during her later years. Still she taught till the last her beautiful works to others, who, now, after her death, are greatly benefited by it.

Although insensible to all sound, her latest compositions are divinely impressed by the wonderful nature by which she daily was surrounded. "The mysterious murmurings of Norway's woods, the music of the brook, the rustle of the leaves, and the roar of the ocean"; and her wonderful memory of these sounds she had heard in bygone days was due to her marvelous power of imagination and beautiful musical thoughts, which inspired and invigorated all her compositions.

Therefore they shall live forever and ever, though she, the true genius, the greatest woman composer, is gone, sadly missed by relatives, friends, and the entire musical world who understood the wonderfully strong and noble character of Agathe Backer-Grøndahl, and the divine, musical spirit of her art.

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Cecil James Wins Laurels at Richmond Festival.

Cecil James, the tenor, was among the laurel winners at the June music festival in Richmond, Va. The following extracts refer to the concert given June 4:

The star of the evening was Mr. James, who sang "Je suis Seul," from "Manon," in a way that brought forth great enthusiasm. Mr. James' unusually fine voice was especially fitted for the aria, and with it he created a sensation. As an encore he sang a vigorous familiar selection from "Pagliacci."—Richmond, Va., News Leader, June 5, 1909.

Mr. James, the tenor, won tremendous applause—in fact, was the lion of the evening.—Richmond, Va., Evening Journal.

The sensation of the evening was the numbers rendered by Mr. James, whose unusually fine tenor voice created a wonderful impression and won him prolonged commendation.—Richmond, Va., Times-Dispatch.

Mr. Kalisch, one of London's foremost music critics, has been commissioned by Richard Strauss and the Berlin publisher Fürstner to prepare the English translation of "Electra."

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SINGERS WHO LOST THEIR VOICES.



BY HENRY T. FINCK, IN NEW YORK EVENING POST.

The breakdown of Caruso—whether temporary or permanent, no one, alas, can tell—is the musical sensation of the day. It has been said that a singer dies twice—the first time when he loses his voice. Caruso did not look as if he were attending his own first funeral when he left for Europe a few weeks ago, and everybody hopes that the "reports of his death" are "grossly exaggerated."

One night, a few weeks ago, when the famous tenor, though feeling tired, sang at the Metropolitan Opera House, he almost collapsed after the curtain had closed on the second act. "I cannot finish this opera," he sobbed, "I cannot do it." During the intermission he recovered his spirits, and the last act was sung, none too well. He should not have sung it at all. He was endangering a delicate vocal apparatus that gives joy to tens of thousands of operagoers on two continents, and that is worth to its owner about \$200,000 a year, including more than \$50,000 for singing into the talking machine.

It is stated on good authority that last summer there was a growth of some sort on his vocal cords, which was removed by an Italian surgeon. The tenor was told all would be well, provided he rested a few months, not singing a note. But he had engagements in several European cities, and, not wishing to disappoint the managers and the public, he disobeyed the doctor. Returning to New York, he made a bad beginning by appearing half a dozen times within a week. The injury to his organ resulting from this overexertion left its traces on his singing throughout the winter. During the last month of the season he did not appear except in the final week. It was hoped that after this rest, he might go with the company on the road; but wiser counsel prevailed. He himself scouts the notion that he is in danger of losing his voice entirely. On the steamer he said that the idea that he might never be able to sing again was ridiculous. He joked about the matter, declaring he was going to Bayreuth to study the Wagner roles, and maintained that if his voice was not at its best now, that was due simply to his having worked too hard.

Possibly Caruso's confidence in his recovery is based on his knowledge that many other singers have not only damaged but practically lost their voices and recovered them completely.

The most famous case is that of Jenny Lind. She was only ten years old when she made her first appearance on the boards, as an actress. Four years later she began to sing on the stage occasionally, and at the age of nineteen she abandoned plays altogether, and thenceforth acted in operas only. Soon she became so popular that the directors could not resist the temptation to give

her more work than was good for so young a voice. Fortunately, she recognized the danger in time. Realizing that her gifts were only half developed, she made up her mind to go to Paris and study with Manuel Garcia. One foolish thing she did at this moment; she gave a series of concerts in the Scandinavian provincial towns, thus still further exhausting her tired vocal organs; but she needed the money this brought her, to pay her expenses, and she did not know how near she was to the brink of the precipice.

She found that out as soon as she reached Paris, and called on the famous Spanish master, with the request that he take her as his pupil. He made her sing some scales and an aria from "Lucia," which she had sung in public nearly forty times. This time she broke down, and Garcia pronounced his crushing verdict: "It would be useless to teach you, miss; you have no voice left."

With tears of disappointment in her eyes she implored his advice. Could he not bring back her voice? He knew that such cases are apt to be hopeless; but he felt sorry for this poor girl, hurled from her Swedish triumphs into the abyss of despair, so he agreed to hear her again in six weeks, if she promised to speak during that period as little as possible and not to sing a single note. This she did, spending her time studying French and Italian; and when she returned to him they were both delighted to find that the rest cure had done some good. He agreed to give her two lessons a week, and made it clear to her that it was not overwork so much as a faulty use of the voice that had hurt her. Following his instructions, she was soon able to practice her exercises hours every day without undue effort or fatigue. To a friend she wrote:

"I have to begin again, from the beginning; to sing scales, up and down, slowly, and with great care; then to practise the shake—awfully slowly; and to try to get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice."

She doubtless had made a happy choice. She was soon able to write: "My voice is clear and sonorous, with more firmness and much greater agility."

"It had acquired," wrote a friend who heard her after her training in Garcia's studio, "a rich depth of tone, a sympathetic timbre, a bird-like charm, in the silvery clearness of its upper register, which at once impressed the listener with the feeling that he had never before heard anything in the least degree resembling it."

Another famous pupil of Garcia was Kate Crichton, one of the first to get the benefit of his instruction after he

had become connected with the Royal Academy in London. She made her debut in Meyerbeer's "Robert le Diable," in 1852, on the opening night of the Drury Lane season. In commenting on this performance, the London Times referred to her as "the most promising pupil of the vocal art in the Royal Academy of Music," declaring that "she was successful to a degree which, since the debut of Mr. Sims Reeves in 1849, has had no parallel on the English stage."

Unhappily, as Garcia's pupil and biographer, M. Sterling Mackinlay, tells us, Miss Crichton's career, so brightly begun, was brought to a sudden close by her catching malignant fever at Milan, resulting in the loss of her vocal powers. "Had it not been for this, there is no doubt that she, too, would have been among that wonderful band of pupils who won fame in the operatic world for their maestro and themselves."

After many years of retirement, Miss Crichton regained the beauty of her voice, and she continued to sing to her friends until within a few months of her death in her eightieth year.

Bessie Palmer, the contralto, who became Garcia's pupil in 1853, told the story of her experiences in her book of "Musical Recollections." She was first assigned to a teacher who made an incorrect diagnosis of her voice, maintaining that it was a soprano, and giving her soprano songs to sing. After some months she found her voice becoming thin and scratchy, and her throat in a constant state of irritation. At last she wrote to the superintendent, requesting that she should be placed in Garcia's class, because her teacher had quite altered the tone and quality of her voice, and had made a mistake. The superintendent answered that she could not go into Garcia's class, and, unless her present teacher would kindly take her back as his pupil, she could not return to the academy. She promptly replied that she would not rejoin that class, and certainly would not return at all. The rest of the story may be cited in her own words:

"On leaving the academy I went to Garcia's house and explained to him how my voice had been changed. He made me sing a few bars and then told me I must rest entirely for some considerable time, not singing at all, and not talking too much, so as to give the throat, which was out of order, complete rest. After six months of quiet I went again to him, when he tried my voice and said I could now begin to practice. I, therefore, commenced lessons at once, and soon found it improving, thanks to the careful way in which he made me practice, bringing the voice back to its proper register, and giving me contralto songs after many lessons."

One day there came to Garcia a girl, who had strained her voice by singing higher than her natural voice. He told her not to sing anything in a high register. Once only she disobeyed, and the next time she called on him and had spoken a few words she was surprised to see his face flush with anger. He reproached her with having sung soprano. Surprised, she asked him how he knew, and he answered: "I heard you speak, that is quite enough." He told her that in ten years not a note would be left of her brilliant voice. As she promised not to disobey his

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instructions again, he agreed to take her back, on condition that she would study a whole year without interruption before appearing in public.

After a few months she left London to spend the winter on the Continent. She hoped he would take her back on her return, but he sternly refused, telling her that he never went back on his word, and adding: "You will probably get engagements, but do not base your future on singing."

"Time proved that he was right," says Mr. Mackinlay. "After a few years she began to lose her high notes rapidly, and soon her voice was completely gone."

Among the many pupils of Garcia whose names are now recorded in musical histories and dictionaries is Johanna Wagner, the niece of the great composer. He engaged her at the Dresden Royal Opera (of which he was then conductor), when she was only seventeen years old, and it was she who created the role of Elizabeth in "Tannhäuser" in 1845. Shortly afterward she was sent to Paris, at the expense of the Royal Opera, to continue her studies with Manuel Garcia and his sister, Viardot. In 1859 she married a lawyer named Jachmann, and two years later she lost the voice that had made her famous. This induced her to start on a career as an actress. She got an engagement in Berlin, and for ten years she was one of the most admired tragediennes on the stage. In 1872 she retired from the stage, but her singing voice had come back sufficiently to enable her to accept Wagner's invitation to sing at his model performance of the ninth symphony that year, and to take the part, in 1876, of the first Norn in the Nibelung Festival at Bayreuth.

Charlotte Cushman is now remembered chiefly as an actress, but she began her career as a singer. As a girl she had a voice of unusual compass and richness, with a full contralto register. Friends of her father, one of them John Mackey, in whose piano factory Joras Chickering was then foreman, provided her with good musical instruction, and she subsequently appeared in concerts, as well as in operas. She went with an opera company to New Orleans, and there her voice, strained by the soprano parts assigned to her, suddenly failed. A theatrical manager in that city thereupon advised her to become an actress, and in 1835 she made a successful debut as Lady Macbeth.

Genevieve Ward is another famous tragedienne who began her career as an opera singer, her stage name being Ginevra Guerrabella. She made her first appearance in opera in Milan in 1856, and subsequently in Paris, London, and American cities. Having injured her voice by overstrain, she taught singing in New York for some years and then prepared herself for the career of an actress, making her debut as Lady Macbeth. In this country she is best known by her impersonation of Stephanie in "Forget-Me-Not."

Madame Sembrich attributes the preservation of her vocal powers during a career of nearly three decades to the fact that she always knew what roles and songs were suited to her voice, and avoided the others. Madame Melba did not always do this, and for her mistake on one occasion she suffered serious, but luckily not permanent, injury to her voice.

It was at the time when the De Reszkés were here and Wagner was all the rage, so that even Melba longed to appear in one of these roles that brought their interpreters so much glory, while Calvé likewise talked as if she was in similar mood. The Frenchwoman refrained, but the Australian succumbed. One day Jean de Reszké suggested to her, half jocularly, maybe, that she should try Brünnhilde in "Siegfried." She promptly made up her mind to do so, and had a clause inserted in her contract securing that part for herself. To sing that role one must have a voice pliant and strong as a Damascus

blade. Melba's was pliant, but not of steel and it broke in its contest with the Wagnerian orchestra; she had to retire for the season and make it whole again.

There were not wanting critics who asserted that Wagner was to blame. If that was the case, are Puccini and Verdi to blame for the present predicament of Caruso?

At one time early in his stage life, the eminent English baritone, Charles Santley, suffered from an abnormal activity of his salivary glands, which threatened to terminate his career. The muscles of his throat seemed to relax, and the voice, instead of issuing with freedom and vigor, appeared to recede, producing a choking sensation, very unfavorable to the delivery of a sustained phrase. For some years after his return from America in 1872 the inconvenience increased to such an extent that at one time he thought he would have to retire from the public exercise of his profession.

He consulted several medical men; one of them starved him, another stuffed him a third dosed him with quinine, strychnine and iron until he almost lost the sense of taste and the sight of food nauseated him. He was advised to take a sea journey; there were ominous hints of fatal malignant disease, but finally he came across a real doctor, who found that his trouble was simply due to inactivity of the liver, and in a short time restored his health. His voice recovered, and he did (so he boasts in his "Reminiscences") more and more varied work than any singer before the public except Sims Reeves.

He is still singing, though seventy-five years old. The latest London journals speak of him as taking part in a concert at the Crystal Palace on Good Friday, when he sang Gounod's "There Is a Green Hill" and the air, "Honor and Arms," from Handel's "Samson."

It will be remembered that Jean de Reszke was reported at one time to have suffered a vocal eclipse, and certainly his voice for a time was under a cloud. But he brought it back to sunshine, and delighted the public several years longer, until shortness of breath induced him to leave the stage. In all other respects those who have heard him sing in private say his voice is as good as ever.

Maurice Renaud told me a few days ago that he once lost his voice for a whole month, and it took two years to restore it to its former condition. This was when he was about thirty. He said that singers, especially men, are apt to have vocal troubles, more particularly between the thirtieth and thirty-fifth, and up to the fortieth year. Caruso is thirty-five, and he need not worry. Most vocalists, Mr. Renaud has observed, had these losses of voice for periods more or less long. "It has a very bad effect on both the artist and the public, for the public hears flaws which it did not notice before, and sometimes purely imaginary flaws. The artist never dares again to do what he had done before, even if he feels quite competent."

Marie Falcon, the French soprano, who created the part of the heroine in "La Juive," "Les Huguenots," and other famous operas, leaving a name which, in the words of Renaud, "suggests the type of the parts she sang," had a beautiful voice, which she lost after a short career. Clement relates that after an absence of two years in Italy, she returned, under the impression that her voice was restored. But it had completely gone, and it was with difficulty she could get through the first part—indeed, she fainted in the arms of Duprez. It was her "first death."

In her book, "How to Sing," Lilli Lehmann refers to the harm done to singers and their sensitive throats by "the rehearsals which are held in abominably bad air." She counsels singers against rehearsing on the same day on which there is to be a performance, a thing done regularly at our opera houses, to the advantage of the en-

semble, but the detriment of the stars. Next year, when there are to be more performances than ever, this danger will be increased. Some of the Metropolitan singers, during the past season, found that the only way they could stand the strain was to spend nearly all the time they were not singing, at home in bed. They have to deny themselves all social diversions, and often cannot find time to take the exercise necessary for the maintenance of health. It is a strenuous, exacting life, but it has its rewards.

More Engagements for Louise Ormsby in the Far West.

Louise Ormsby has closed her tour with the Minneapolis Symphony Orchestra and the soprano is now visiting at her old home in Boise, Idaho. From there she will go to Seattle to begin another tour on the Pacific Coast. She will return East in the early autumn. Some press notices of the recent trip with the orchestra follow:

Louise Ormsby is a Nebraska girl. She comes from Central City or thereabouts, and much interest was taken in her appearance. She has a very attractive voice, which she uses with a good deal of skill and much taste. She shows evidences throughout of her Paris training, and she was greeted with enthusiastic applause and with floral tributes.—Omaha Bee.

Miss Ormsby's voice is a clear, sweet soprano of wide range and haunting quality; it is under the guidance of an exceptionally artistic intelligence, with a grasp of the importance and subtleties of style that make it as distinctive as it is fascinating. Her technique is more than ample and that she possesses the secret of the "bel canto" is evidenced by her having been for several years a pupil of Mathilde Marchesi, the greatest living exponent of the Italian method that has produced the world's greatest divas. Her voice is dramatic or lyric as the occasion requires.—Lincoln Star.

The three soloists are all thoroughly well rounded artists and sang their scores reliably. Mr. Martin is an excellent basso, Mr. Hall a tenor equal to any demand, and Louise Ormsby a soprano charming alike in appearance and sweet musical tone.—Milwaukee Journal.

Mr. Busch was fortunate in having such finished musicians as Garnett Hedge, tenor, and Louise Ormsby, soprano, for the solo parts. Two encores were insisted on, Bolzoni's minuet by the orchestra and the waltz aria from Gounod's "Romeo and Juliet" by Miss Ormsby, after her exquisite singing of the aria from Charpentier's "Louise."—Kansas City Times.

Miss Ormsby sang one number, "Louise," by Charpentier. She has a lyric soprano voice, one of wonderful sweetness and sympathy. Her high notes were especially good, clear and brilliant. The audience insisted upon a second number from her.—Topeka Press.

Miss Ormsby sang the aria from Charpentier's "Louise" and was heartily received. Miss Ormsby has an excellent voice and sings with great feeling and intelligence.—Topeka Daily State Journal.

Miss Ormsby did some beautiful work in "Come Unto Him, All Ye That Labor," showing deep feeling and artistic understanding of her solo. This was also apparent in "I Know that My Redeemer Liveth" and the remaining solos taken by her.—Fort Worth Tribune.

Miss Ormsby was heard to great advantage in the Ronald suite, "A Cycle of Life." Her voice is well trained and her rendition of this suite was excellent and enchanting. She shows a true artistic sense. She also did most admirable coloratura work at the beginning of her solo. She showed remarkable appreciation and was excellent throughout.—Grand Forks, N. Dak., Evening Times.

Miss Ormsby, soprano, was heard in a cycle of three songs, "Cycle of Life," by Landon Ronald, accompanied by Miss Paulson, and in the evening performance in the great aria of "Louise," by Charpentier. Miss Ormsby's singing is characterized by intelligence and absolute sincerity, her interpretation of the latter aria, besides showing a careful study of French diction, moreover gave the impression that she fully felt the intimate meaning of the words she sang, a case too rare in these days, when singers too often simply sing, but do not interpret. This was followed by an encore, the waltz from "Romeo and Juliet," by Gounod.—Omaha Morning World-Herald.

Louise Ormsby, soprano, of New York, gave the fourth and last of the series of artist recitals for this season yesterday afternoon before the Matinee Musicales. Her singing was enthusiastically received and she was recalled after each group of songs, and besides the long program she responded with three encores. In addition to a natural voice of beautiful quality, she has the perfection of cultivation. Her tone production is without effort and each song was given with a finish and style that evidenced intelligence and love of her art. No more thoroughly satisfactory singer has been heard in the Musicales.—Indianapolis News.



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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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MUSIC IN KIRKSVILLE.

KIRKSVILLE, MD., NORMAL SCHOOL.
JUNE 10, 1909.

The regular school chorus was organized last week, with an enrollment of eighty. The rehearsals will be given every Friday evening. The work to be given will be "Melusina," by Hoffman. This will doubtless be sung at a concert near the close of the summer term.

The organization of the music classes has been completed. The enrollment is larger than ever before in any summer school. The total number is 161. The class for men who cannot sing now numbers thirty-one. Of this number only four had ever tried to sing. Of the remaining twenty-seven there are only three poor voices. The class is taught by Captain Gebhart, and great things are expected by the close of the summer term. The class in harmony, first quarter, is the largest ever organized in the school. The rapid growth of the music department is due to the untiring efforts of Capt. David R. Gebhart, who is just entering upon his fifth year in this school. He has, with the aid of capable assistants, thoroughly organized the music course. The work is carefully outlined and directed. Persons wishing to graduate in music are required to sign an enrollment card prepared by the head of the department. This allows no one to drop out after once entering.

John L. Biggerstaff is enrolling students in piano for the summer term. He teaches in Kirksville every Wednesday. This is a rare chance for would-be pianists. Mr. Biggerstaff is a highly talented musician and an able and conscientious instructor. He studied chiefly in Chicago, piano with Hans von Schiller and Mrs. Metz, who was a pupil of Moszkowski; harmony and theory with Maryott and Brune, and clarinet with Eberhard Ulrici. He was for four years president of the Edina School of Music, and has taught for the past six years. He succeeded Capt. Oscar Hatch Hawley in Macon, having taken his classes there and in Clarence, and in addition he directs the Macon Military Band.

CLARA SANFORD.

Edwin Evans Adds to His Success in Oratorio.

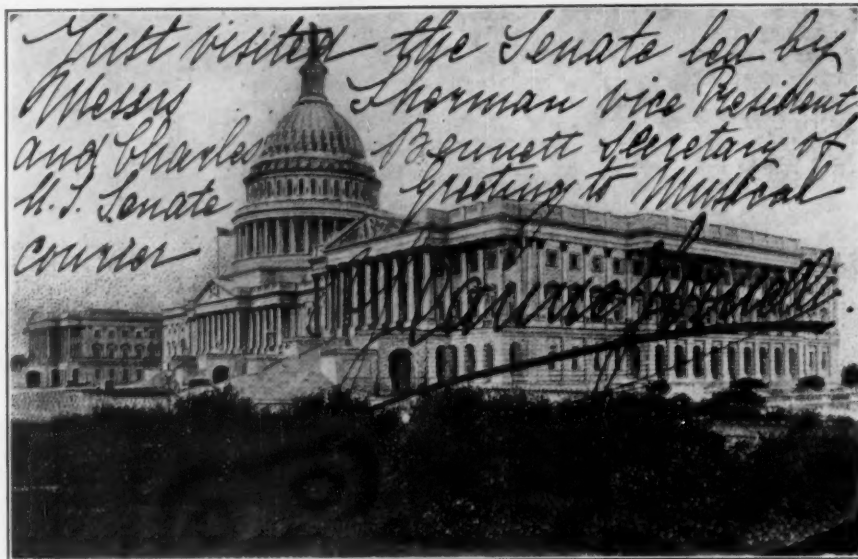
Edwin Evans, the baritone, added to his success as an oratorio artist at the production of Elgar's "Light of Life," with the Glee Society of Wilkes-Barre, conducted by Dr. Mason. A miscellaneous program preceded the oratorio and in this Mr. Evans gave the prologue from "Pagliacci." Press notices follow:

Mr. Evans, who has a fine voice of wide range and opulent quality, is a singer of fine equipment; he was much at ease and scored unmistakably. He has excellent poise and can command no little fire and zeal.—Wilkes-Barre Record.

Mr. Evans' Italian diction in the prologue from "Pagliacci" was a delight to the ear. The large audience was most enthusiastic and demanded an encore which was generously given.—Wilkes-Barre News.

Gathered from stray material of Italian opera houses there is now an opera company at Lucerne giving Italian opera for the first time in that city in nine years. The performances are said to be discouraging.

"Don Giovanni" was given not long ago at Wiesbaden on the occasion of Emperor Wilhelm's visit to the Opera in that city.



PICTURE POSTAL GREETING FROM JEANNE JOMELLI.

Madame Jomelli, the noted prima donna, who is a personal friend of Vice-President Sherman and Charles McNutt, secretary of the Senate, was shown through the Senate chamber by those distinguished government officials.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Isabel Hauser, the pianist, is visiting among her kindred scattered throughout Ohio. After the Fourth of July, Miss Hauser will make her annual trip abroad. This year she will go to Paris first, and then from there to Geneva. Later other points in Switzerland will be sought.

Florence Turner-Maley, the soprano, sang recently at a private musicale in Providence, R. I., winning, as usual, success for her artistic interpretations. Miss Sieck, of Denver, Col., has come to New York to study with Mrs. Maley during the summer. The young lady from Colorado is preparing herself for a musical production, in which she is to have a part.

Mary L. Lockhart's piano classes gave a musicale at Crescent Hall, Jersey City Heights, Friday evening, June 11.

Charlotte A. Loesch and her pupils united in a recital in the banquet hall of Carnegie Hall Saturday afternoon, June 12.

Edward Farmer's piano class played at a recital Wednesday evening, June 2, at the residence of Charles F. Droste in Montclair, N. J. Frances Whittlesey played three etudes by Lemoine and numbers by Mozart and Raff. Helen Harrison played Elgar and Chaminade numbers. Charlotte Sawyer played a Chopin waltz and pieces by Bendel and Sapellnikoff. Olivia le Brun included in her group of five numbers three "Two-Voiced Inventions" by Bach and MacDowell's "Shadow Dance." Mrs. H. M. Lloyd performed a Beethoven sonata and three studies by Czerny. Edith Studer, who played the closing group of pieces, in-

cluded Clementi, Schumann, Scriabine and Moszkowski numbers in her list.

The Concert Society of Munich, under Ferdinand Loewe, will give its Beethoven-Brahms-Bruckner symphony programs as follows this summer: August 4, Beethoven's No. 1 and Bruckner's No. 7; August 6, Beethoven's No. 2 and Brahms' No. 1; August 9, Beethoven's "Eroica" and his three "Leonora" overtures; August 11, Beethoven's No. 4 and Bruckner's No. 4 "Romantic"; August 13, Brahms' No. 2 and Beethoven's No. 5; August 18, Brahms' "Haydn" variations, double concerto for violin and cello, symphony No. 3, and "Academic" overture; August 20, Beethoven's No. 6 and Bruckner's No. 3; August 26, Brahms' No. 4 and Beethoven's No. 7; August 31, Brahms' "Tragic" overture and B flat piano concerto, and Beethoven's No. 8; September 2, Bruckner's No. 8; September 9, Beethoven's No. 9. Marteau and Becker will play the Brahms double concerto, and Lamond has been engaged for the piano concerto.

Signor Arlos, at one time concertmaster of the Boston Symphony Orchestra, has completed a concert tour in Spain (as violin soloist) with the Madrid Symphony Orchestra.

The Rhine Music Festival took place at Aix-la-Chapelle, from May 30 to June 1. Schillings, Schwickerath and Strauss conducted.

A prize competition has been started in Munich for the best model of a Wagner monument to be erected there.

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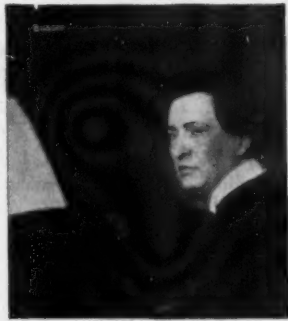
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RICHMOND, A CHOICE INDIANA CITY.

RICHMOND, Ind., June 12, 1909.

Earlham College, founded and still controlled by the Orthodox Friends, is one of the oldest educational institutions in Indiana. Projected in 1837, it was opened for students in 1847 and maintained as a school of advanced grade until 1859, when it was organized as Earlham College. The College, of which Robert L. Kelly is president, is located on a tract of 120 acres of land adjoining the western limits of Richmond, a magnificent location overlooking the Whitewater, the city, and the surrounding country. A group of eight buildings accommodate the several departments of the college—Lindley Hall, Parry Hall, Earlham Hall, Bundy Hall, the library, the astronomical observatory, the gymnasium, and the heating plant. Courses are offered in all educational branches and a complete school of music maintained, under the direction of Lucy Francisco, assisted by a competent faculty. Courses are offered in piano, harmony, voice, theory, violin and in musical history.

Lucy Francisco, director of music at Earlham, studied with Xaver Scharwenka and other teachers in the Klindworth-Scharwenka Conservatory of Music in Berlin. Miss Francisco, who is a former student of Laura C. Gaston, held the position of director of music at several schools and colleges before becoming associated with Earlham, where she has been the director of music since 1900.

Will Earhart, who is supervisor of the Richmond public school music, studied abroad for several years, and also received some training at Cincinnati. Mr. Earhart is also director of the Richmond Symphony Orchestra and of the First Presbyterian Church Choir, which is the largest choir in Richmond. The "Merchant of Venice" was given recently at the Gennett Theater by local talent under the direction of Mr. Earhart with decided success.

Edward Taylor, one of the best known vocal teachers of Indianapolis, has a large class necessitating weekly visits to Richmond. Mr. Taylor is director of the Roberts Park Church Choir of Indianapolis, which under his direction gave the opera "Priscilla" June 1 and 6 at the Gennett Theater in Richmond. The choir will appear here again June 23 in a miscellaneous program, which will include Gounod's "St. Cecilia" mass. This above mentioned program was given at the Roberts Park Church in Indianapolis May 10 before a large and appreciative audience. Mr. Taylor has been identified with the musical affairs of Indianapolis for the past seven years. He studied at the Royal Conservatory of Music at London four years, and is also pupil of Minetti of Baltimore. Mr. Taylor is actively engaged during the regular season in Indianapolis, Terre Haute and Richmond.

Laura C. Gaston, who is an organist of ability and one of the leading teachers of Richmond, studied with Bruckner and Linder at Stuttgart, and also was a student of Robert Goldbeck, of St. Louis. Miss Gaston has been teaching here for the past fifteen years, and prior to that taught for some time in Cincinnati. She has given several individual pupils' recitals the past season, and two of her most talented pupils, Louisa Millikan, of New Castle, Ind., and Florence L. Gayle, of Owenton, Ky., played their own program. Miss Gaston's next recital will be given June 18.

Richmond, a city of culture and business enterprise, was originally settled by the Friends, or Quakers, and a large portion of the population of Richmond today is Quaker. In an article written by George P. Emswiler one reads: "On the ninth day of December, 1847, the writer first set foot within the precincts of this fair city. It was then a mere village of some 2,500 inhabitants. At that somewhat

distant period the Friends, or Quakers, as they were commonly called, exercised a very marked influence over the society about them; their numbers being much greater then than now in proportion to the population. They were a thrifty, honest, intelligent people, possessed of many virtues, while their wives and daughters were the peers of any in the land. As a people, however, they were rather non-progressive and lacking in that spirit of worldly enterprise so remarkably manifest at the present day. They were, however, tenacious of their religious ideas and rigid in regard to its teachings and observations. To one not of their faith and unaccustomed to their mode of thought or manner of life, there seems to be an ever present feeling of restraint and oppression—a sort of mental and physical embargo—by no means congenial to the youthful brawn and brain. Mirthfulness was rarely encouraged, and if indulged in, was quiet and subdued; while demonstrations of gaiety were rare and guarded, speech was silver, but silence was golden. The brilliant hues of beautiful flowers and the happy, gleeful songs of birds seemed inappropriate to their surroundings. Music and singing were but little understood or cultivated by the people of the time, and by members of the Quaker society in no degree whatever. Such practices were regarded as sinful, and as unbecoming the dignity, gravity and soberness of that peculiar people. Their speech and attire were alike of the plainest kind, and every color worn was in harmony with both. Under the shadow of their influence even pastors of other denominations discouraged the wearing of gay colors. Broad brimmed hats and plain silk bonnets wholly unadorned were everywhere to be seen. A bearded face was the merest exception to the general rule, and was not infrequently the object of comment and criticism, while the unfortunate mustache was held in still greater disfavor, as the wearer was supposed to be of that class whose ways are dark and whose deeds are evil. The good people of the village were generally distinguished for simplicity of habits and manners. But little effort was made in the direction of personal adornment or display. We distinctly remember that eight yards of material constituted a pattern for a lady's dress, and sometimes even less would serve. But times have changed, both larger views and ampler garments now hold sway. We remember also that a female headgear did not then consist of those indescribable non-descripts now so fearfully and wonderfully formed, but simply, and, in fact, was a hat or bonnet severely plain. The folly and extravagance of display and dress came, however, by degrees, the results of increased wealth, the war and foreign innovations."

The Music Study Club closed its season two weeks ago with a miscellaneous program. The past season has been very successful, and the club is in a flourishing condition. Besides this season's regular programs, there has been four evening programs given, to which the general public were invited. Organized four years, during that time the club has enjoyed and profited by the services of the following officers and members: President, Alice Knollenberg; vice president, Mrs. S. F. Cathell; treasurer, Mrs. Dr. Marvel; secretary, Mrs. C. B. Hunt; advisory member, Mrs. Will Earhart. Mrs. Earhart has also been one of the presidents. These officers were elected at the annual meeting last month. At present there is a membership list of forty, as follows: Instrumental—Mrs. Edward R. Beatty, Mrs. W. C. Bernhardt, Esther Besselman, Mrs. J. E. Cathell, Mrs. Leslie Chenoweth, Virginia Clements, Grace Forey, Mrs. Henry Gennett, Marguerite Green, Mrs. Turner Hadley, Miss Halcy Harold, Nina Harris, Elizabeth Hasemeier, Mamie Hough, Lucie Howard, Mrs. Clayton B. Hunt, Mrs. Lewis King, Alice Knollenberg, Mrs. George Love, Mrs. Fred Miller, Ruth Peltz, Anna Ross, Mildred Schalk, Lucile Townsend, Elvira Voorhees and Mrs. Hugh R. Wiggins; vocal—Mrs. Fred J. Bartel, Josephine Cates, Mrs. Will Earhart, Mrs. Elmer Gormon, Mrs. Clarence

Hadley, Carolyn Karl, Marie Kaufman, Mrs. Otto C. Krone, Mrs. William Krueger, Mrs. Ray Longnecker, Mrs. Charles Marvel, Clara Myrick and Mrs. Waggoner.

Several interesting programs have been given during the season. The opening program, October 21, was given by Mrs. Cathell, Mrs. Gennett, Mrs. T. Hadley, Miss Forey, Mrs. Marvel, Mrs. Gormon and Miss Cates. November 4, when the program was "Primitive Music in Norway," the following members were heard: Caroline R. Foulke, Miss Peltz, Miss Besselman, Miss Clements, Miss Green, Mrs. Chenoweth, Miss Myrick, Miss Karl and Mrs. Waggoner. The third program was given by Mrs. Beatty, Miss Ross, Miss Harold, Mrs. Miller, Mrs. Love, Mrs. Earhart, Miss Kaufman and Miss Harris. The fourth by Mrs. Hunt, Mrs. Howard, Miss Voorhees, Miss Schalk, Miss Townsend, Mrs. Krone, Mrs. Bartel and Mrs. Neal. The fifth, an evening meeting, by Lucy Francisco. The sixth, on "Russian Composers," by Mrs. Bernhardt, Miss Hough, Miss Green, Miss Harold, Mrs. King, Miss Kaufman, Miss Myrick and Mrs. T. Hadley. The seventh by Mrs. King, Miss Hasemeier, Miss Voorhees, Mrs. T. Hadley, Mrs. Gennett, Mrs. Bartel, Mrs. Longnecker and Miss Cates. The eighth, by Mrs. Bernhardt, Miss Knollenberg, Miss Schalk, Mrs. Howard, Mrs. Love, Mrs. Krueger, Mrs. Marvel and Mrs. Krone. The ninth, by Mrs. Gennett, Miss Besselman, Miss Townsend, Miss Forey, Miss Peltz, Mrs. Beatty, Mrs. C. Hadley, Mrs. Neal and Mrs. Earhart. The tenth, by Mrs. Love, Mrs. Wiggins, Mrs. Cathell, Mrs. Chenoweth, Miss Hough, Miss Harris, Mrs. Gormon and Miss Karl. The eleventh by Miss Knollenberg, Mrs. King, Mrs. Miller, Miss Clements, Miss Ross, Miss Hasemeier, Mrs. Longnecker, Mrs. Krueger and Mrs. Waggoner. The officers for last year were: President, Mrs. Will Earhart; vice president, Mrs. W. C. Bernhardt; secretary, Mrs. Clayton B. Hunt; treasurer, Alice Knollenberg; advisory member, Mrs. Henry Gennett.

R. E. R.

A Western Tribute to Bispham's Art.

In line with the remarkable strength and purity that continues to characterize David Bispham's voice—a fact commented upon wherever the popular baritone has been heard this season—the following from the Omaha World of recent date affords striking evidence:

Mr. Bispham has left a stronger impression than ever. At last evening's recital not one of his songs was given in a foreign tongue. Is this, perhaps, the reason why each selection made a more vivid impression and seemed more enjoyable, or is it because Mr. Bispham is rising higher and higher in his art? The beautiful qualities of his art gave more charm than ever, and his dramatic abilities stood out in more vivid contrast with the singers who have appeared in Omaha during the past season.

Mr. Bispham is the success that he is because he combines many qualities in his art. He is a living example of the necessity for culture and education in the personality of the singer. Students who expect to become singers must have more than mere execution to offer. If a teacher should dare suggest to some pupils to study harmony, history of music, or some other branch that will force the entrance into their heads of a few new ideas, they reply they do not want that, but just to play or sing. But why play or sing if you have nothing to offer but a mere succession of tones? Students, wake up! Broaden your horizon!

Men like Bispham have become great not alone because they were gifted with natural talent, but because they have learned the necessity of work. The many-sided accomplishments of this artist are proof of this. Vocalists who are wisely following Mr. Bispham's star are succeeding.

Mr. Bispham is now settled for the summer at Rowayton, Conn., where his course of lecture lessons to advanced students will keep him steadily engaged throughout July and August.

R. E. Johnston to Return on the Lusitania.

It is announced at the office of R. E. Johnston that the musical manager will return to New York on the steamer Lusitania, which will sail from England, June 19. Mr. Johnston postponed the date of his departure in order to attend Nordica's second recital at Queen's Hall, Thursday, June 17.

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EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JUNE 16, 1909

No. 1525

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

CARUSO has been engaged for Monte Carlo for the season succeeding the close of his Metropolitan Opera House contract.

THERE is a serious omission in "The Follies of 1909," the revue which had its première on Monday night. No mention is made of "Le Villi," and "La Wally."

ARTHUR NEVIN's Indian opera, "Poia," has been accepted for production at the Berlin Royal Opera next winter, according to the composer's statement, made to a MUSICAL COURIER representative.

COMPLYING with numerous requests, THE MUSICAL COURIER herewith publishes the information that the "Parsifal" productions at Bayreuth this summer will fall on July 23 and 31 and August 4, 7, 8, 11 and 20.

As reported by the New York Sun, Andreas Dippel plans to include outright comic opera in the New Theater repertory next season. The house will open November 15, by the way, according to present schedule.

THE manager of the Manhattan Opera announces in Paris that he will start his "educational" season of grand opera here on August 31. The prices of admission are to range from fifty cents to two dollars—which seems to prove that it is cheaper to be educated than to be entertained.

It was ten years on June 3 that Johann Strauss, the waltz king, died in Vienna, and Vienna papers express regret that his compositions are no longer sung or danced or whistled in that city and his operettas not played there. Where are they played nowadays?

As told in our Chicago letter of this issue, Prof. Hugo Heermann, of Chicago, has been engaged as concertmaster of the rehabilitated Cincinnati Symphony Orchestra. Emil Heermann, son of the veteran violinist aforementioned, will be second-concertmaster of the organization. Both appointments should bear abundant artistic fruit.

A REPORT has drifted into this office to the effect that the Boston Opera House owners, that is, the people who are in control, are in touch with Oscar Hammerstein, the negotiation bearing upon his assumption of the management and for these reasons: First, to put an end to his vigorous two weeks' competition there; next, finally to end all discussion on the subject of a Hammerstein opera house in Boston, and next, and chiefly, to put the Boston Opera on an immediate paying basis through the co-operation with the Hammerstein chain of opera houses, which, next year, may even be more than New York, Philadelphia and Brooklyn. Mr. Hammerstein could save Boston a large administrative expense also, and the New England Conservatory would then not only possess the outlet of one opera house, but of a string of opera houses. This altogether points to the feasibility of the idea. Mr. Russell would then naturally drift to the New York operatic schemes, for he would not remain in Boston with Mr. Hammerstein in control.

A VIENNA paper recently stated that Selma Kurz, the soprano, who is to be here next season at the Metropolitan, last of the Conried inheritance, was a pupil of Madame Marchesi. Miss Kurz has requested the paper not only to contradict its statement, as it was not based on facts, but also to add that "Fräulein Kurz had received her vocal 'ausbildung' (that is, her vocal finish) through the cele-

brated Vienna singing master, Prof. Johann Röss." As she will sing here next season, our opera people will soon be enabled to discover whether Marchesi would have been preferable. Meanwhile we expect quite a number of seismological reports, and England may have a flying machine ready for acceptance by the Government unless Germany at once proceeds to take the whole island and attach it to Heligoland. Who minds the teacher nowadays when, at times, singers have had a dozen each? Jean de Reszké is claimed today by a number of vocal failures whose teachers did as much for them in their days as Jean is doing for them today. The teacher is very essential, indeed paramount, but if the pupils do not sing when they are finally expected to—well, that settles the teacher. Suppose we wait and hear. That's good anyway to begin with.

It was to be expected that Henry T. Finck would write a vivid and sympathetic biography of Grieg, and that is exactly what he has done in his newly published book on the popular Norse composer. "Grieg and His Music" is the title of the volume, which, strictly speaking, is not a biography at all in the ordinary sense of that term. Finck realized that the human reader—as distinguished from the musical historian—desires to know what kind of man the author is portraying, and cares surprisingly little whether the subject of the book traveled from Leipzig to Dresden on April 29, 1869, or April 30, in the same year. The new Finck book is a warm blooded tribute to a composer of genius, an artist of exceptionally lofty ideals, and a man of pure and most lovable personality. A wealth of anecdote and comment, in the true Finckian vein, enlivens the pages of "Grieg and His Music," and makes the work an indispensable adjunct of every music lovers' study table. In the near future THE MUSICAL COURIER will find space to quote from the best passages of the Finck book, which is written in that writer's customary lucid and vigorous English, and dignified and symmetrical style.

CONEY ISLAND, the great amusement beach of the people of New York and the visitors to this metropolis, now is open and accommodating vast crowds every day. In a recent magazine article, a writer compares Coney Island to European resorts by the sea, and points out many things to the disparagement of the American place. "At Ramsgate, Eastbourne, and Margate," says the account, "good symphony concerts may be heard; at Coney Island there is no music that can be called music." Of course there are none so deaf as those who will not hear, and the aural defects of critics who write are notoriously pronounced. The magazine writer evidently never has heard the joyous blare of the Coney Island four piece brass band which incites the roller skaters to glide indefinitely at so much a glide; the insistent piano-cornet-concertina orchestras which quicken the feet into thirst producing terpsichorean action on the polished floors bounded by tables and beer bars; and certainly the critic with the closed ears has not heard the strange Eastern music of the squatting tootlers inviting spectators to witness Oriental villages and strange abdominal dances; and beyond a shadow of a doubt he never has listened to the siren song of the sizzling frankfurter sausage, with his olfactory nerves eagerly sniffing the pungent odor of that ravishing delicacy. No music in Coney Island? Forsooth, the harmony of its combined musical sounds, mingling contrapuntally with the never ceasing roar of the ocean, and the popping of guns at the shooting booths, and the popping of corn at the candy stands, forms a Gargantuan symphonic poem beside which Richard Strauss at his best is but a gurgling infant making baby noises on a penny rattle.

THE VIENNA HAYDN CELEBRATION.

FOLLOWED BY VIENNA CONGRESS.

The official municipal opening of the festivities of the Centennial Celebration of Josef Haydn's death were transformed from an artistic into a political function based upon the intense feelings of some of the Austrian-Germans against the Hungarian people. The scene of the first action in this centennial reminder is laid at Eisenstadt, where Haydn lived for more than thirty years and where a portion of his remains lie buried in the Pastor's Church, the skull being laid aside in Vienna. The separation of the remains may have been due to a racial difference of opinion also, but there seems to be no classified reason why a dead musician's head should rest on one lap of earth and his body quite a distance off, especially when we take into consideration that at the call of Gabriel's trumpet there will be quite a rush, and the composer's head, hearing the call, would have some difficulty in getting near the body for that necessary adjustment of parts befitting a proper appearance at the designated place of meeting.

About 4,000 people coming from Vienna and Buda Pesth, Oldenburg, Pressburg and other adjoining towns on special trains made a larger crowd than had been expected or provided for, and there were an interminable squabble, friction and discomfort supplied, that did not add to the pleasure of the occasion when it was found that there was no room in the church in which the first formal ceremonies were to take place.

The main disturbing agent of all this conglomerate gathering was Dr. Lueger, chief mayor of Vienna, and he and Vice Mayor Hierhammer and city and communal councillors came in automobiles, and their arrival added to the confusion, during which many visitors were finally barred from the church and sought refuge at other bars which did a thriving Eisenstadt business, being especially festooned for the purpose of appearing more than usually attractive. Europe also does not hesitate to utilize that Shakespearean tide which, coming with the flood, brings the opportunity for doing the business.

The Mass was read by Deacon Karl Varits and the "Nelson Mass" was sung by the Pressburg Cathedral Choral Society, under the direction of Dr. Kossow, the solos being sung by unpronounceably named ladies and gents, laboring at times with little black dots printed on lines and called music notes, but after a time of breathing and impatient sighing there came an interruption in the shape of an invitation uttered in the German and also in the Hungarian tongue for the delegations who had come to pay tribute to place their wreaths and flowery crowns on Haydn's memorial, which consists of a half disclosed marble urn on a low pillar. And then the real music began.

It Appears.

It appears that in arranging for the homage to the composer's genius, the local Eisenstadt committee and church authorities had placed the Vienna contingent in the fifth or sixth row, when, in due time, they were to approach in order to lay bare the disconsolate condition they were in, in mourning the death of the deceased. Dr. Lueger, however, would have none of this, and for reasons, as will now be disclosed to a breathlessly expectant list of subscribers and readers of THE MUSICAL COURIER. Followed by his lusty Danubian unions, Dr. Lueger threw himself and his floral decorations upon the

rear end of the Haydn host and plunging through an opening rapidly made by his amazed predecessors in rank he, interrupting the harmonies of the Pressburger Verein musicians, appeared as first at the urn, "earning" his position by sheer physical force and calling out in vociferous, penetrating tones, in fact yelling at the very top of his voice: "As mayor of the Imperial and residential city of Vienna, I greet the spot where rest the earthly remains of Josef Haydn, that loyal German and good Austrian. Here, on Hungarian soil, I solemnize the genial Austrian (you see, "Austrian" again) composer, who gave to us Austrians (notice the reiteration) the holy national hymn which is here disregarded con-



JOSEPH HAYDN.

temptuously." He used the German word "misachtet." He did not say "nicht geachtet"; he said, agitatedly, "misachtet" with a fire and excited accent on the "mis."

It appears—again, as we see—that Dr. Lueger and his group, without awaiting any of the proceedings, which, as Bret Harte would say, interested him no more, at once and rather more abrupt than abruptly left the sacred premises and all hied themselves, apparently thirsty, to a goulash factory where liquids are incidentally dislocated, situate close to the churchly barrack.

Here a councillor appeared, deputized by Count Esterhazy, one of the many Esterhazies of whom we in America and those of France have a hazy knowledge, and announced that the Count had arranged social amenities at his Paprika castle, and invited all comers, Dr. Lueger and his worthy band of accomplices also, of course, to join in the regalia of thoroughly seasoned indigenous digestibles, accompanied by a preconcerted concert. However, the valiant patriot of Vienna and Germanic Austria sent word back to the hungry Hungarian scion of those who fell hard during the Turkish wars, that with thanks he had to decline the invite as he could not attend a festive concert at the castle because he would not be present at any Josef Haydn celebration in which it was forbidden to play the

Austrian national hymn. Then with thirty-odd horse power automobiles, Dr. Lueger and his allies rushed back to Strauss' Beautiful Blue Danube, adding more confusion en route by blowing their hoarse horns, stopping on the way at Rohrau, Haydn's birthplace. Mayor Dietrich, of Rohrau, dressed in becoming stars and stripes, received the happy contingent and here Dr. Lueger stated categorically: "We have come to visit the birthplace of one of the greatest tone poets who ever lived, and thereby to prove our sympathy. It is a duty not to forget those who have added to the joy of mankind." (Applause.) Mayor Dietrich was particularly impressed with that sentiment, judging from the sudden solemnity of his eyes. Continuing, the orator said: "Josef Haydn added to the pleasure of mankind (of course, women included);* he was a selected master, and the most beautiful thing he created is the song you all know, the 'Kaiserlied.' We cannot conclude our celebration today in a more worthy manner than by singing that song, but before we do it we must utter a hurrah for our Emperor. Our Kaiser is a rare, brave man, who does everything to fulfil the wishes of his peoples." Then Dr. Lueger gave the hurrah for the Emperor, and the crowd, being on Austrian soil, could sing the national hymn to him. There were those present who seemed to feel that Dr. Lueger's voice exhibited a far more sympathetic quality when he spoke of the living Kaiser than it did when he digressed upon the dead composer, whose one remains are in Eisenstadt while the other remains in Vienna.

Either you can or you cannot imagine the commotion brought about by these episodic incidents happening but once every hundred years after Haydn's death, the towns being purely bucolic and alcoholic. The gendarmes were there as a matter of course, because wherever people are, or are supposed to be, everywhere on the Continent of Europe there are gendarmes. The gendarmes are protected by the vast number of people, there being no intention to do away with them. At Eisenstadt the gendarmes had, for the first time in all these hundred years, some reason for having previously studied gendarmery, for they were called out to protect Dr. Lueger and his luegerite followers. Four of them followed the gang over to the goulash factory and kept keen eyes on the menu, and subsequently accompanied them over the Hungarian boundary, which, however, they reached unmolested by any Magyars.

Consequences.†

This well contrived scheme to use a purely mu-

*Parenthesis our own.

†As predicted, Graf or Count Moritz Nikolaus Esterhazy, member of the Hungarian House of Magnates, issued in the Budapest paper, *Az Ujsag*, of June 1, a statement contemptuously comparing Dr. Lueger to a well-known boasting personality who, in the days of Maria Theresa, committed a somewhat similar indiscretion to Dr. Lueger's march into Hungary. The Count states that whenever "Gott erhalt" (the refrain of Haydn's hymn) is sung as a tribute to the King of Hungary the Hungarians always gleefully join in the chorus. To understand this seemingly perplexing predicament we must not forget that the Emperor of Austria is also the King of Hungary, although the Hungarians persist in stating that the King of Hungary is also the Emperor of Austria. Hence all this bad feeling between two otherwise apparently well-balanced nations revolves around some precedent or tradition and poor, old, dear Papa Haydn could not have his first centenary put through in a quiet, good-natured manner, as he himself would have arranged it without all this political turmoil. If it does not soon cease it may lead to the resignation of two cabinets and even to more than that. Had the master known this he would have settled it in advance, for he always did hate to see cabinets resign. He had a violent prejudice against all things of that nature. He wanted cabinets to be permanent and safe so as to assure national health and happiness.

sical celebration to agitate the already disturbed and strained relations between the two chief sections of an unwieldy Empire that needs unity of feeling and sentiment may be good politics, and we are not judges of that. But it is considered in the worst of bad taste and is not even denied by those who otherwise look upon Lueger as a narrow minded chauvinist, but forgive him for his pronounced patriotism. It does not seem as if the good hearted old Emperor will ever thank him for this scene, which has thrown a wet blanket on an otherwise damp program. But to proceed.

Count Esterhazy has a big castle at Eisenstadt, but its space was inadequate for the large crowds that tried to pass over the portcullis into the domains of the lord of the manor. There really seemed to be a kind of pandemonium in all this haste and crowding and shuffling, and the Countess Esterhazy—never will she forget the day and Joseph Haydn—who endeavored her best to bring some kind of order or sense into the mob, was several times forced against the wall or a piece of furniture, and finally gave up in despair, being rescued by several of the butlers, who forced a passage for her. In the meantime the carefully prepared buffets, on which an attractive lunch had been arranged for the satiation of people who were expected to be able to do with a sandwich or two or a piece of cake—these dainty



MOZART'S BURIAL PLACE.

little dishes were suddenly surrounded by a surging crowd and everything within reach was devoured within less time than one can count twenty-three. It was not a siege; it was a storming of everything within reach from all sides. The most modest and cultured persons, who were forced by the force of the movement into the castle precincts, stood by aghast at the exhibition of beastliness, no doubt intensified by the action and incitement of Lueger's demonstration, which seemed to have unnerved many people, who looked upon it as a preconcerted action. Yet the action of the mob in the premises was reprehensible.

But there was no evidence that any deadening effects would flow from Lueger's work, for the Hungarians were angry and agitated, and when, at the Esterhazy ceremonies, the pastor, Karl Varits, was asked to welcome the guests, he said, on the restoration of some order: "My subject shall be Joseph Haydn, as Hungarian tone poet," thus challenging Lueger's proposition at once. Varits proceeded: "Joseph Haydn was born at the Hungarian

boundary at Rohrau. His family probably is of Hungarian descent. He was the first of the great musical heroes in whose works the warm pulse of



WHERE HAYDN WAS BORN.

Hungarian music beats. In thirty years of activity as a Hungarian citizen, Joseph Haydn established his reputation as an artist of distinction. Not only did he compose his most important works in Hungary but his remains rest in Hungarian soil. Joseph Haydn," the orator called aloud in trumpet tones, "was a national hero of the Hungarian nation." The Hungarians present went wild on hearing this declaration, which added still more fire to the fuel. Of course, there is no inference in this statement; it is a direct claim that a Hungarian musician was the composer of the Austrian national hymn. A woman near the speaker said: "Well, Beethoven and Brahms were no Austrians. Mozart was born in the Salzkammergut. Liszt and Joachim were Hungarians and so was Ernst. Gluck also lived a long time in Vienna, but he was a Pfaelzer across the Rhine. Handel was a Saxon. Where are their Austrian composers, especially their Vienna composers? Yes, they are all composers for the feet, not for the head." That woman knew something and Varits bowed to her, smilingly approving her words.

The Castle Concert.

The program of the concert arranged by Count Esterhazy was in accordance with the occasion.

Symphony, G major.

Aria, "The Seasons."

Chorus, "The Creation."

First movement, cello concerto, D major.

Closing chorus, "The Creation."

Hungarian national hymn, for wind instruments.

Solos by Eugenie Stankovics.

All by Haydn throughout, of course. The conductors were from Pressburg—Dr. Kottow and Mr. Lomoschitz. A lecture by Dr. Fabo, "Josef Haydn in Hungary," was also one of the features. Everybody going Viennaward reached the city at 5:15, but all along Haydn and his memory were lost in the discussion of the political incidents and those are by no means closed.

At the Hofburg.

It was not until after nine o'clock that the musicians and friends met in the New Hall at the Hofburg, Archduke Leopold Salvator receiving in place of the Emperor. Even Haydn will not draw the presence of an Austrian Emperor. Thus music is always the fag end of every function. Dr. Müller, the court preacher, and Professor Edward Suess, of the Vienna Academy of Science, introduced the strangers, who were forgotten quickly in the stream of onward marching humanity, most of those present from outside of Vienna being unacquainted with one another. These semi-state functions are deadly and depressing and useless. And we therefore now turn to the report of Mr. Abell, our Berlin representative, who also was in Vienna as one of the participants in the proceedings. BLUMENBERG.

THE HAYDN CENTENARY AND THE THIRD INTERNATIONAL MUSIC CONGRESS AT VIENNA.

By Arthur M. Abell.

Vienna in a festive mood is a beautiful and a frequent sight, for the Viennese are a pleasure loving people, their motto being first pleasure and then business; and it requires only the lenient smiles of Old Sol to draw them out by the thousands to their beautiful Schoenbrunn and Prater. But the past week has been an unusually festive one, even for the gay residents of the beautiful Blue Danube city, for "Grandpapa" Haydn, who has a warm place in their hearts and the 100th anniversary of his death offered them a fitting opportunity to display their devotion to his memory. The Haydn centenary has been a great success, although the participation has been largely local. The Viennese, like the Parisians, are a self centered people, and this accounts for the fact that so little has become known about the Haydn celebration outside the Austrian capital. The foreign press has had very scanty news about it and still less is known abroad about the Third International Musical Congress, which has been held here in connection with the Haydn festival, instead of at Amsterdam as was originally planned. In fact, I found on extensive inquiry before the congress began that there was practically nothing known about it, even here, except



WHERE BEETHOVEN LIES.

by the delegates themselves. Great resident artists like Leschetizky and Rosenthal, whom I personally questioned, knew nothing whatever about the congress because nothing about it appeared in advance in the local papers. There were numerous delegates to the congress who came in response to the invitation of the Austrian Government, but they read their essays to empty benches; the Viennese musical public at large knew nothing whatever about their doings in advance and the delegates among themselves showed a remarkably indifferent attitude toward the papers read by their colleagues. In this respect the congress has really been a farce; yet, as it was held in connection with the Haydn celebration, it attracted more attention than would otherwise have been the case.

This was the complete program:

Monday, May 24.

9:00 p. m.—Reception in the Volkshalle of the Rathaus.

Tuesday, May 25.

9:00 a. m.—Meeting of the Committee of the Congress.

11:00 a. m.—In the Minoritenkirche, Festival Mass celebrated by His Excellency Bishop Lorenz Mayer, the Imperial Court Orchestra officiating under the leadership of Hofkapellmeister Carl Luze.

PROGRAM.

Mariazeller Messe.....Joseph Haydn
Graduale und Offertorium.....Michael Haydn

3:30 p. m.—Excursion to Schoenbrunn, with visits to the Park, the Gloriette and the Tivoli.

4:00 p. m.—Meeting of the Presidents and the Committee of Editors of the International Musical Society.

7:00 p. m.—Performance in the Hofburg Theater, followed by informal gatherings in the Rathauskellar and in "Venice in Vienna."

Wednesday, May 26.

10:00 a. m.—Formal opening of the Congress in the Musikverein Saal.

12:00 m.—In the same hall, festival concert with the assistance of Felix Weingartner, conductor; Rudolph Dittrich, court organist; the Vienna Singakademie, the Schubertbund and the Imperial Court Orchestra.

PROGRAM.

Overture D major.....Joseph Haydn
Speech.....Delivered by Dr. Guido Adler
First Symphony.....Joseph Haydn
Last Symphony.....Joseph Haydn
Te Deum, for chorus, orchestra and organ.....Joseph Haydn

3:30 p. m.—Visit to the Central Cemetery to see the graves of the famous composers buried there. Also the general meeting of the delegates to the Congress and the division into sections.

7:00 p. m.—Visit to the Municipal Museum in the Rathaus.

8:00 p. m.—Reception in the Rathaus.

Thursday, May 27.

7:35 a. m.—Excursion to Eisenstadt, Hungary, where Haydn is buried and where he officiated thirty years, as conductor of Prinz Esterhazy's private orchestra. During the day various meetings of the different sections of the Congress.

7:00 p. m. In the large Musikverein Hall, Historical Concert under the direction of Conductor Franz Schalk with the assistance of the Imperial Court Orchestra; the Singing Union of the Imperial Gesellschaft der Musikfreunde; the Vienna Männergesang-Verein, and Wanda Landowska, cembalo; Rudolph Dittrich, organ; Concertmaster Arnold Rosé, violinist; Friedrich Buxbaum, cello; Richard Baumgärtel, oboe, and Hermann Thaten, bassoon.

PROGRAM.

Overture in D minor, for two oboes, bassoon, string orchestra and continuo,
Johann Josef Fux (1660-1741)
Two Motets, for four-part, mixed à capella choir.....Johann Josef Fux (1660-1741)
Symphony in D major, for two flutes, bassoon, two horns, string orchestra and continuo,
George Mathias Monn (1717-1750)
Toccata in C minor, for organ.....George Muffat (1645-1704)
Venite, Ascendamus, for eight-part double choir.....Jakob Handl (1560-1591)
150th Psalm, for sixteen-part double choir,
Jakob Handl (1560-1591)
Musika noster amor.....Jakob Handl (1560-1591)
Symphony in E flat.....Michael Haydn
Concertante in B flat major, for violin, cello, oboe, bassoon and orchestra (composed in 1792).....Joseph Haydn
Credo, from the fifty-three-part festival mass composed for the dedication of the Salzburg Cathedral in 1628; for soli, two choirs, two orchestras and organ,
Orazio Benevoli (1602-1672)

9:30 p. m.—Reception in the Hofburg.

Friday May 28.

During the forenoon papers by various delegates to the Congress.

10:00 a. m.—Visit to the Haydn Museum and the Haydn Monument.

12:00 m.—In the small hall of the Musikverein Saal Historical Chamber Music Concert, with the assistance of Madame Charles Cahier, contralto; Wanda Landowska, cembalist; the Rosé String Quartet; woodwind players from the Imperial Court Orchestra, and the Vienna à capella choir, under the leadership of Prof. Eugen Thomas.

PROGRAM.

Divertimento in C major, for flute, violin, viola, horn and bassoon (composed in 1785).....Michael Haydn
Abschied von der Harfe.....Michael Haydn
Lied der Freiheit, for à capella male chorus,
Michael Haydn
Performances on the cembalo by Madame Landowska—
Overture and Courante in D minor.....Gottlieb Muffat
Selection by Scarlatti, which was substituted for the suite in A minor, by Johann Jakob Froberger (1600-1670), as announced on the program.
The Cackling of the Hens and Crowing of the Roosters.....Alessandro Poglietti
String quartet in C major.....Joseph Starzer (1727-1787)
Played by the Rosé Quartet.
Scottish Songs.....Joseph Haydn
(Accompanied by piano, violin and cello.)
The Moun Had Clim'd.
When O'er the Hill.
Johnnie.
Sleep'st Thou or Wak'st Thou?
Maggie Lauder.
Sung by Madame Cahier.

Abendlied zu Gott.....Joseph Haydn
Die Harmonie in der Ehe, for four part mixed à capella choir.....Joseph Haydn
Trio in A major, for piano, violin and cello.....Joseph Haydn
Divertimento in B flat major, for two oboes, two horns, three bassoons and double bassoon.....Joseph Haydn

During the afternoon papers by delegates to the Congress.

6:00 p. m.—In the large hall of the Musikverein Saal, performance of Joseph Haydn's oratorio, "The Seasons," with the assistance of Ferdinand Loewe, conductor; Madame Aaltje Noordewier-Reddingius, soprano, as Hanne; Felix Senius, tenor, of Berlin, as Lucas; Johannes Meschaert, of Frankfurt, baritone, as Simon; the Singing Union of the Gesellschaft der Musikfreunde; the Vienna Male Choral Union, and the Imperial Court Orchestra.

9:30 p. m.—Reception given by the Minister of Culture and Education.

Saturday, May 29.

During the forenoon, sectional work by members of the Congress.

In the afternoon, final meeting of the delegates of the Congress and the general meeting of the International Musical Society.

7:00 p. m.—At the Imperial Court Theater: Festival operatic performances.

PROGRAM.

La serva Padrona (The Maid as Mistress).....G. B. Pergolesi
L'Isola disabitata (The Desolate Isle).....Joseph Haydn
Lo Speciale (The Apothecary).....Joseph Haydn

The mass on Tuesday, which was celebrated in the chapel of the Hofburg, was attended by a large number of the members of the Congress; in fact, there was not room for all of them inside the chapel. A great many ladies of the Vienna aristocracy and the representatives of foreign governments also attended the performance.

At the first session of the Congress Sir Alexander Mackenzie, of London, was chosen president; several vice presidents were also elected, and then the heads of the various sections were appointed as follows:

Section I.—History of Music: Vincent d'Indy, Pierre Aubry and Dr. J. Ecorcheville, of Paris; Edward Dent Esque, of Cambridge; August Hammerich, of Copenhagen; Guido Casperini, of Parma; Geheimrat Kretschmar and Johannes Wolf, of Berlin, and Adolf Sandberger, of Munich.

Section II.—Musical Ethnography: Dr. Erich von

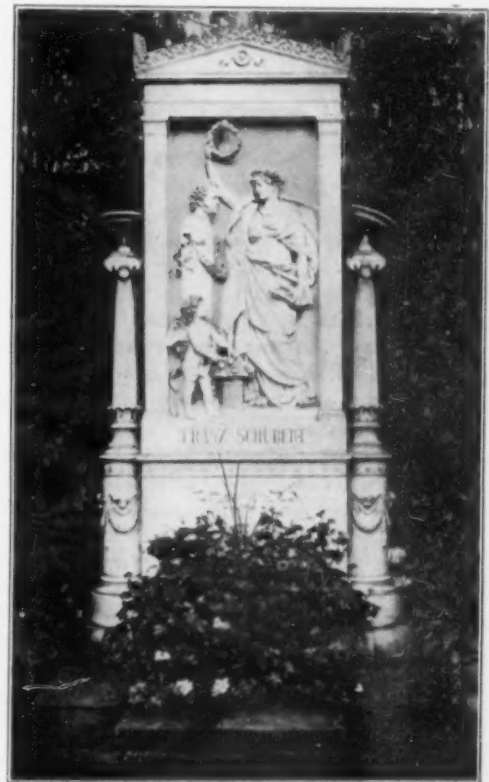
Hornbostel, of Berlin, and Dr. Ilmari Kron, of Helsingfors, Finland.

Section III.—Theory, Esthetics and Didactics: Sir Alexander Mackenzie; Professor Gow, of Poughkeepsie; Dr. Felix Krueger, of Leipsic; Vincent d'Indy, of Paris, and Gaetano Cesari, of Cremona.

Section IV.—Bibliography and Relations of Organization: Charles Maclean, of London; Charles Malherbe, of Paris; O. G. Sonneck, of Washington; Hermann Springer, of Berlin, and Adolf Turlings, of Berne, Switzerland.

Section V.—Church Music: Catholic—Lorenzo Perosi, director of the Sistine Chapel at Rome; H. Beverunge, of Ireland; Hermann Müller, of Paderborn, and Carl Weimann, of Regensburg. Evangelical—Dr. Sanemann, of Zellstätt; Philipp Wolf- rum, of Heidelberg, and F. X. Mathias and Albert Schweitzer, of Strassburg.

The formal opening of the Congress, which occurred in the Musikverein Saal at 10 o'clock on



SCHUBERT'S GRAVE.

Wednesday morning, was attended by Count Stürgkh, the Austrian Minister of Culture and Education; Manos, the Grecian Ambassador; Crespo y Martinez, the Mexican Ambassador; Bishop Mayer; Hofrat Wiener, president of the Academy of Music and the Plastic Arts; Burgomeister Lueger; K. von Langentreu, president of the Gesellschaft der Musikfreunde; Madame Johann Strauss, and others. Bishop Mayer opened the program with a felicitous speech, saying that it was a happy idea to have the Congress meet during the Haydn Centenary, as that was a special honor to the memory of this Austrian, whose immortal works had proven to be such a gain for the entire world. Then Alexander Mackenzie took the president's seat; he first thanked the delegates for the honor conferred upon him and then spoke of how gratifying it was that the Congress could be held in a city so rich in musical traditions—in a city that had done so much for art and science. He spoke of the musical heroes, Mozart, Beethoven, Schubert and Brahms, and said that the city which had been the home of such men was a fitting place for a meeting of cosmopolitan musicians. "Wir alle fühlen hier den Hauch der Genien der Musik," he said, in German. He then spoke of Haydn and his work with great enthusiasm, mentioning among other things his relations to England and the doctor's

diploma conferred upon him by Oxford University. President Mackenzie assured the Viennese that all members of the Congress would take an active interest in the Haydn Centenary.

Count Stürgkh then took the floor and said in brief:

"Music, which since the death of Haydn has emerged from its former obscure position as an art for a small circle of connoisseurs and music lovers, has now attained the recognition and importance that has made of it a veritable power for culture. We can gain an idea of the importance and many sided phases of the science of music of today by glancing at the papers to be read during this present musical congress, which embrace essays on the history, the theory, the esthetics of music, on acoustics, on the physiological, psychological and ethnographical aspects of the art, on pedagogy, on organization, on technical problems, etc. The science of music today embraces an entire faculty in itself." I should like to quote Count Stürgkh's speech in full, but space will not permit. The Burgomeister of Vienna, Dr. Lueger, then delivered a brief address of welcome to the members of the Congress. He spoke in a humorous vein and was loudly applauded.

Practically every country was represented at the Congress and some cities, as Paris, London, Berlin, etc., sent several delegates. The most distinguished among them were: Lorenzo Perosi, of Rome; Vincent d'Indy, of Paris, and Alexander Mackenzie, of London. America sent three—Prof. G. L. Gow, of Poughkeepsie, representing Vassar College; O. G. Sonneck, of Washington, representing the musical department of the Congressional Library, and Albert A. Stanley, of Ann Arbor, representing the University of Michigan. The three American delegates to Vienna simply represented the institutions of their towns.

Before going on with the description of the Haydn celebration I will give a brief account of the doings of the Congress. They consisted chiefly of papers read by the delegates on all manner of subjects pertaining to music, before the various sections. As I said above, there was on the whole very little interest manifested in these essays and most of the lectures were wretchedly attended. In the first place, there were so many of them that it was a physical impossibility for anyone to attend them all; and in the second place the arrangements were so made that these lectures often conflicted with other more important, or at least more interesting, events. The three American delegates read papers of interest, but they were heard by a mere handful of people. Professor Gow, of Vassar College, read a very interesting paper on the larger treatment of tonality in modern music, showing how it corresponds to syncopation and rhythm, and on the new conception or chord color. O. G. Sonneck, of the Congressional Library at Washington, lectured on American musical life in general, laying emphasis on the fact that there was no government subsidy in our country, the financial support of private individuals taking its place. The subject of Professor Stanley, of Ann Arbor, was music in the American universities.

Space will not permit mention of all the papers read at the Congress, but I will touch upon a few, as: "The Eight Tones as Handed Down by the Greeks and the Albanese," by Pater Hugo Gaisser, of Rome; "The Notation of the Meistergesang," by Paul Runge, of Colmar; "Fiddle Music in the 'Inglauser Sprachinsel,'" by Josef Götz, of Brünn; "Instruction in the History of Music in the Graded and High Schools," by L. Schiedermaier, of Marburg; "Phonology in the Teaching of Singing," by W. A. Aikin, of London; "Tone Relations in Old and New Music," by E. Brandsma, of Hilversum; "Characteristics of Church Music," by Carl Schnabel, of Vienna; "History of the Origin of the German Church

Song," by Hermann Müller, of Paderborn; "Organ Playing in German and Latin Countries," by Albert Schweitzer, of Strassburg; "Uniform System of the Organ Manuals," by M. Ehrenhofer, of Vienna; several papers on the "Reform in Organ Building"; "The International Element in Music," by Charles Malherbe, of Paris; "Mendelssohn and His Importance," by President Mackenzie; "The Gregorian Chant," by Dr. Wagner, of Freiburg; "History of the Opera in Würtemberg," by Dr. Albert, of Halle; "International Relations of the Ancient Musical Literature," by Hermann Springer; "On the Probable Time when the Fugue in its Present Form Appeared in Music," by Vincent d'Indy, of Paris; Oliveira Lima, of Brazil, spoke on the cultivation of music in his country, with practical illustrations at the piano by Professor Fischer. This list is incomplete, but it is sufficient to show the trend and scope of the questions brought up for discussion at this Third International Music Congress.

It will be seen that the subjects were mostly ancient ones. Few of the papers read were of vital



THE BRAHMS TOMB.

interest to the present generation. Many of the more important questions of the hour were not brought up at all; as, the tendencies of the modern schools of composition in the various countries; the complete crowding out of our views of melody by the younger French faction with Debussy at its head; to what the Sprechgesang in the German opera will lead, unless a reaction sets in; what is to become of the art of bel canto, which so great an authority as Lamperti, for instance, says will completely die out in a few years, unless a different mode of operatic writing is ushered in. These and many other contemporary questions would have been of more general interest and value, I ween, than such subjects as the probable time when the fugue in its present form appeared and Swedish organs of the middle ages.

I have now given in the main the doings of the Music Congress and will continue with the Haydn Centenary.

The excursion to Schoenbrunn was participated in by some 300 members of the Congress. Schoenbrunn is a large, beautiful park on the outskirts of the city, resembling in many respects the park of Versailles.

The festival concert on Wednesday noon, conducted by Weingartner, of which the complete program is given above, proved to be a very successful affair. The two symphonies, marking the alpha and omega of Haydn's symphonic efforts, and the "Te Deum" were magnificently performed, making a

profound impression. Prof. Guido Adler's speech on Haydn is worthy of reproduction. He said:

"Haydn appeared as the first of the classic Vienna trio and his art is still as vivid as that of Mozart and Beethoven. Conditions in Vienna were favorable to his development, for he heard here 'das Schönste und Beste in allen Gattungen.' He was indefatigable in his endeavors and strivings. It was fifty years before he attained what had always been his ideal—before he created what he himself called a 'ganz neue besondere Art,' revealed in his creations of the year 1781, which so astonished the world. Haydn's chief services lay in the development of the string quartet and the symphony. We really are only beginning to appreciate Haydn's struggles and to understand his words, 'Was ich bin ist alles ein Werk der dringenden Not.' In his assured position in the house of Prinz Esterhazy he was enabled to make all kinds of trials and experiments.

"Many of Haydn's works fell by the wayside. He began with the gallant style and he was enabled, through the elaboration of polyphonic forms, to find a means of attaining that voice progression in which one voice retains the supremacy, appearing now in the upper and now in the lower registers; at the same time he had the other voices take an active part. His music is characterized by cheerfulness, sprightliness and humor; yet we find in it, too, a note of sadness and pain and even a demoniacal power; he always leaves us, however, with a feeling of comfort and satisfaction, for his aim was to uplift and cheer. Some of his works are childlike and naïve, awaking soft and tender feelings. With him the fear of God was transformed into rejoicing; he tries to express divinity through love and goodness of heart, singing his praises to the Creator and his love of his neighbor. The ideal of free humanity hovers over him. In all of his works—in the instrumental as well as the vocal—pre-eminence is always given to melody; in his operatic works it even keeps back dramatic action. In his instrumental music, as a thinker and poet, he always held that right work must be easily comprehended of itself, without the assistance of explanatory texts and words; he depicts melody without going over into the field of program music. He is one of those who open the doors to the secrets of instrumental art in portraying natural occurrences; he revealed himself as a refined observer of nature; he turned his art to the account of nature and life and what Rousseau expected of nature, that was attained by Haydn and the other Viennese classic composers.

"The Austrian folksong was the principal source of his art and that song which is justly called a folks hymn, which has become a national air even in Germany, came from the depths of his heart. (The speaker meant the Austrian National Hymn.) This melody was sung by old Haydn as if in prayer, and in singing it, let us think of the last days of the great master in tones, Franz Joseph Haydn."

This speech was warmly applauded.

VIENNA, May 29, 1909.

(Concluded in next issue.)

VIENNA—A RETROSPECT.

In the first place, I desire to call attention to an important aspect of the relations of the recent Vienna Haydn Celebration and Music Congress to music journalism and it is this: THE MUSICAL COURIER of the United States was the only music paper on earth that was represented and present at those events.

This, at once, puts the whole situation in the hands of this institution and places all opposition *hors de combat*; it also proves the insincerity of those who attempted to present this very consummation and gives to those who imagined that they

had succeeded in interfering with this paper the appearance of helpless infants; and that is exactly their condition as demonstrated by themselves.

There were two questions presented when I was appointed as delegate of the United States to the International Music Congress and there was no reason to move or to say anything until both of them had reached decision. The first one was whether any appointment of that kind was legal in so far as there really is no department in our governmental machinery to operate on such a question. The Department of State clearly could not appoint a delegate on an art or music mission, and for that reason the original invitation was sent to the Bureau of Education, which also found it could not act. There is no Department of Culture or of Fine Arts in the administration of our Government; we are like England in that respect. Here was a dilemma. Those few individuals who were opposing my appointment, following out an abusive attitude toward me unsuccessfully for more than a quarter of a century, never, not for a moment, considered this vital point. Could anybody be sent to a congress of that kind? Having been appointed under such a misapprehension it certainly would have been unfair to have put the Department of State in a perplexity as a return for its kindness, irrespective entirely of the chief who had issued my commission. It was a delicate moment, and I purposely avoided any publicity that might have called attention to a probable *faux pas* on the part of such authorities.

But those little people who endeavored to prevent my mission never could see so delicate a point; all they saw was my selection, a selection that not only recognized what I may have done for the advancement of the American musical field, but what THE MUSICAL COURIER represented as the one International Journal of Music. The Government never had any one else in mind but the editor of this paper, and if it was an unconstitutional appointment, why, that ended it.

We remember how my opponents repeatedly called attention to the appointment of the Librarian of the Music of the Congressional Library. That gentleman never received an appointment. He attended the meetings and read a paper; that was all and that was enough, for that was about all that could be done.

The next question that had to be decided was whether the Vienna Congress was to be a delegational body or a body that admitted any one delegated by a government or not. Credentials of a government certainly could never be presented to a body not consisting of delegates equally empowered. That is certain. I soon learned that by paying twenty-five Kronen—five dollars—any one could become an accredited delegate, and that other governments, except a few small States, had no direct delegated commissioners, and that chartered conservatories, chartered musical bodies, private institutions, private enterprises, individuals who belonged to a society called the International Musical Society, not recognized by any State, and persons paying five dollars were all on an equal footing as members of the Congress. This made our own correspondents and any of us who desired to become members, members of the International Music Congress on the payment of twenty-five Kronen or five dollars. Under such conditions, it would have been a Pickwickian act to have brought the United States Government into collision with the Congress.

The Real Difficulty.

The trouble to which I put the constantly routed little band of advertising agents who always arise when we awaken their slumbers was due to my dense ignorance, and, as a great friend of mine reminds me, to the fact that I am *ingenue*, for I actually believed that this Music Congress was to be finally and at last a congress of representatives

of nations. Instead of that it was the usual music convention, only sitting this time in Vienna and being mixed, instead of sitting in Columbus, Ohio, and being Ohian, or at Des Moines, and being Iowan. The governments paid no attention to this Congress, except as a matter of hospitality. Austria did exactly what Columbus, Ohio, does or did. Just as the Mayor of Detroit will greet the members of the Piano Associations about to meet there, so did the Mayor of Vienna greet the musicians that met there, with this difference, that, as the account on another page shows, the Mayor of Vienna appropriated the opportunity by making political capital out of it for himself, whereas an American Mayor, such as he of Detroit or Columbus or Des Moines, would never sink into such a deplorable morass.

But there was nothing official in the elementary constituent body which met at Vienna, and hence no commission could be presented, for there was no central official representation for the reception of State or governmental delegates. Everybody who so desired was for five dollars an International member of a Congress which was advertised as International by itself, but not by any International agreement. The commission, therefore, fell of its own weight once more. There was nothing to sustain it, even had it been constitutional from our viewpoint.

I am not quite determined whether I made a blunder or not, for had I not dreamed of this great International Music Congress I would be in blissful ignorance about it, as this paper, like other papers the world over, would have ignored it, and then nobody would have known anything. My innocence of the situations and conditions may have been of some service, because it actually brings the Congress into being, into the world of music. And here I am going to take an excursion into Illinois.

Illinois.

Some years ago, soon after Leopold Godowsky took up his permanent residence in Berlin, a very sincere friend of his, the critic of the Tribune of Chicago, and the writer of these lines, had a lunch at the Chicago Annex, an exceptionally interesting lunch, although the menu was conservative and discreet. The interest settled in the discussion. At that time we did not have the benefit of the aid and co-operation of a representative, such as Mrs. Kaesmann, our present Chicago correspondent is, and the gentleman of the Tribune must have had his mind centered on securing the place. That was the apparent gist of his emphasis. But there were reasons, probably regretful reasons, why I could not consider him, and these always prevail when they appear. This paper cannot successfully use a representative who is professionally allied to local cliques and musical bodies in which his interest must be deeper than his judgment on music would dictate when applied to rival bodies. I observe that the same gentleman has recently, in a lecture, given a qualified support to European music journals, but, had he been in Vienna, he might have altered his theories by not finding European music papers represented. He may have meant this paper, which is the biggest and most universally and extensively distributed music paper in Europe. It may be possible that the conditions of the exchequers of those music papers of Europe which the people refuse to support, prevented a week's living in Vienna together with the railway expenses and the twenty-five Kronen admission to membership of the Music Congress, but they were not present.

As a matter of fact, I can explain to the gentleman from Illinois, who must get his facts better, if he wishes ever to become useful to this paper, that most of the European music papers are advertising announcements of music publishers and not journalistic propositions at all. There are two in Berlin that are not owned by music publishers, but the

extent of their circulation can be measured by their prices. The one charges thirty-five marks an issue for a page, which is \$8.50. Our line rates are at the rate of \$8.50 for less than eleven lines of a column width. The price is, therefore, giving that paper all the benefits of a liberal measure, 20 cents to our \$11.20, and my comparison based upon influence or distribution makes the payment of 20 cents to that paper a much more costly price and our price a ridiculously cheap one. That German paper is now conducted by a former resident of New York, who before then lived in Chicago and before then Milwaukee and before then in various German cities, and the paper he publishes cannot circulate to the extent of 1,000 at \$8.50 a page. It is one of the usual journalistic absurdities; there is no business basis to it and money spent in sheets that quote such prices is wasted, and the moment they advance their prices no one will advertise in them.

Another such paper published in Berlin is called the "Gemeine" something or other, and charges \$7.30 a card per year. Suppose it had a thousand cards instead of the small number it carries, the whole business would be a ridiculous child's play in journalism. It is absurd to refer to such matters in any way except to show to my newspaper friend in Illinois that when he refers to music papers in Europe that there is no such thing from a journalistic view point. The annual expenses of our Berlin offices run higher than all the cost of the production, offices (which are in the homes of the owners) and total annual expenses of both of those Lilliputian Berlin music papers. Why does Germany prefer a paper such as ours, published in English in the United States, to their small home sheets? Because the Germans are a practical people and they see at a glance that a large, powerful, thoroughly organized music journal, going over the whole globe in enormous quantities each week, with an unsullied history of thirty years behind it, is a value to the advertiser, while small local papers that have not capital sufficient to go into the newspaper business, but that represent small personal prejudices, can be of no service to the musician. Nobody reads them. Not enough copies are printed of both of the Berlin papers put together to reach around among the musicians and music lovers of one post office section of that city. Their own printed rates at once disclose to the professional journalist that they cannot circulate because not sufficient money can possibly be received per issue to print any number of copies. It is the last ditch of journalism—a scheme of that kind, and I am surprised that a bright man like my friend on the Chicago Tribune should be so misguided. I do not see that there is any opening for him at all now, although I had hopes that one of these days he might come in handy for some contributions or an essay on the method of vocal instruction he pursues, or on the successes of his pupils, or something interesting of that nature. I understand that he has lately become very much impressed with a young man's voice, who was sent to him for instruction because his articles on the singing of the pupil's mother expressed such tendency toward her style. If he makes more progress in that direction I shall have to find some place to fit him, as I found, in former years, for some of his New York colleagues. It seems to me to be bad judgment for music critics who worked for years on this paper, who received their pay punctually and who never resigned, and also for music critics who applied for places and could not be taken on for obvious reasons, to express their discontent at prevailing conditions particularly when the records can prove their cases as I state them, and when my memory, which is reputed to be nearly infallible, can always be successfully appealed to before the records are published to prove it.

There was not one music paper of Europe repre-

sented at the Vienna Congress. THE MUSICAL COURIER was the only music paper on hand through representatives. I was determined to show the good faith of this paper to the Congress. The fact that our Government had no power to act and that the Congress was not internationally a representative body did not affect the relations of that musical event toward this paper.

The Protest.

Protests filed against my appointment had no value, from the very fact that they were submitted; no attention was paid to them and no one was appointed in my place. That the critic of the New York Tribune should protest was natural. He could have filed the position to perfection by reading a paper on "How to write a music criticism that does not commit the critic" or another an "Criticism without being able to disclose the transition from major to minor or reversed." His protest was not even referred to. The conductor of symphony concerts who protested was also in the right, for he has no use for any paper that wants justice done to the orchestral performer. The fact that 60,000 professional musicians endorsed me, as can be seen in the files of the State Department, is an answer to his efforts to injure a paper that has been looked upon as a defense against the importation of cheap European musical labor brought to America to break down the musical union, a body that protects the musician and his family after his death. But such philanthropic tendencies do not interest that conductor. This paper must be injured because it stands by the individual musicians against cheap importations. Hence that protest went overboard. The next wonderful protest came from a composer of light music who got a verdict of \$15,000 from a jury, which was subsequently knocked in the head by a court; that is, a jury, seven years ago, ignorant of music, rendered a verdict and a set of intelligent judges did not agree. Hence, when that was discovered—that fact—that protest went the way of the others.

This paper did its complete duty to music, to its function as the one great music paper of the world, by attending properly to the Vienna Music Congress. It was impossible, for the reasons given, to attend officially, but that did not prevent the paper from attending journalistically—and it was the only paper that did so. There is no way possible under our Constitution to participate through representatives of the Government at any such congresses and events of an artistic nature, and there is no indication that we shall at any near period change constitutionally toward such a course. Probably we are justified in pursuing the original scheme of individual exploitation in the Arts and Sciences without paternal support by the Government, although in science we have been compelled to make concessions. It was my good fortune to be the first one to bring forth in a practical manner just how we stand in reference to these matters in our relations with foreign nations. We simply took the Austrian invitation and threw it in the waste paper basket, from which I rescued it. It is possible that this may bring about a change of our attitude.

BLUMENBERG.

ADDENDA.

The papers read at the Vienna Congress were similar to those read at the meetings of our Music Teachers' National Association, which became moribund because it wasted the time of the auditors with the reading of essays and papers that should have been printed and distributed among the members and made part of a record to be debated at meetings and on which the members would have been thoroughly posted at the time of the meeting. This plan was frequently suggested, but never adopted, and the result was that when papers were

read there were frequently not twenty listeners present, just as it happened in Vienna.

The purely scientific aspect of music need not be explained in the reading of the paper, which ever it may be; it is a question very frequently of profound study and should be studied, which can only be done if the essay or paper is placed before us for careful analysis. All these associations are wrecked because this principle is overlooked and human nature is disregarded. Who cares to listen to any one reading a paper on the "Psychology of the Bass Tones"? It may be, however, a profound question when carefully studied, and its effect may influence the future construction of rigid balloons provided with dynamite to blow up some musicians who disregard the canons of the art.

As at our Music Teachers' National Association meetings there was no attendance at the Vienna Congress of the great musicians. There was no Glazounoff from Russia, no Sibelius from Finland, no Sinding from Norway, no Strauss or Reger from Germany, no Schillings, no Schumann, no Hausegger, no Delius, no D'Albert, no Draeseke, no Nicodé, not one of these. There was no Blockx, no Blech, no Muck, no Nikisch, no Steinbach, no Kienzl, no Streicher, no Herrman, no Tinel, not even a lieder composer.

There was no Debussy, no Massenet, no Saint-Saëns, no Dukas, no Fauré, no Widor, no Charpentier, no Dubois, no Philip, no Frenchman of any standing, and no Martucci, no Mascagni, no Leoncavallo, no Puccini and no Toscanini or other Italian conductor and no German conductor except Weingartner, who was necessarily there as the local conductor. I certainly thought that some of these big Continental music representatives and some of the best known vocal teachers or men like Burmeister or Burmeister or Sauer or Bauer or Paderewski or Ysaye or Thomson or Thibaud or Halir, would attend, but no Scharwenka, no Godowsky, no Lhevinne, no Busoni, no Wüllner, no Mottl, no Richter, no such musicians were there; even Oscar Strauss, who was in Vienna on business, would not attend.

It was a meeting of musical pedagogues, and many pedants were there giving utterance to their fancies and hobbies, and many were also men of great gifts reading valuable papers, with no one present to listen to them and with no practical steps taken to perpetuate the essays read.

The English musicians present were of the same solid and substantial musical stock whose compositions and papers are unheralded and unknown, and our few American friends did the best that could be done when affairs of that kind are not handled practically or under parliamentary control. Any future Congress must fare just as this one did and as all our American meetings do, until finally the musician realizes that music deserves the same common sense treatment that other human subjects deserve, and not until then will such meetings represent practical results and benefits; not until such a principle is recognized will the great musicians attend the gatherings which now make those who attend them seem insignificant because of the absence of the great ones.

B.

WEBER WRITES ON WAGNER.

In the Evening Post, Henry T. Finck recalls some interesting things written about Wagner by the son of Carl Maria von Weber:

Weber's son gives a vivid account of the first performance of "Tannhäuser." Wagner himself conducted, and there was much curiosity on the part of the public to hear this latest production of the eccentric composer. The passages which resembled the usual operatic style were keenly relished, but few understood the other parts, so that many were obviously bored. There was much excitement and some of the women burst into tears. At the end of the opera there was no applause, and the audience dispersed slowly, in a bewildered condition. Weber's widow was among the hearers, one of the few who understood

the opera. At the contest of the Minnesingers she shook her head slightly and muttered to her son: "Father would have done that differently." But at the end, when she heard adverse comments all about her, she said: "Yes, yes, that's just the way the Viennese talked after the first performance of 'Don Giovanni.' Let's go on the stage. I must press Wagner's hand." They found him behind the scenes, surrounded by artists and friends, who seemed to be uncertain whether the performance meant a failure or a success. When Wagner saw the widow, he hastily approached her, held out both his hands, and asked: "Well?" But before she could answer, Schröder-Devrient, who had taken the part of Venus, came from her dressing room, took hold of Wagner's arm, and said: "Isn't it so, Weberchen; he has made music—but he will be a great man yet." Everybody laughed at this sally, and the tension was relieved.

Regarding Wagner's method of conducting at this performance, Weber's son says: "The short young composer had taken his place at the conductor's desk. Pale and excited, he raised his baton—the same that I had as a child seen so often in my father's hands. Wagner's way of conducting, which later underwent a great change was at the time quite similar to my father's. His movements were mostly simple, almost confined, but the precision of these short beats was unfailing. Although it was only in moments of great passion that they widened into more sweeping motions of hand and arm, they affected the orchestra like irresistible electric discharges."

A FELIX DRAESEKE LETTER.

An autograph letter of Professor Felix Draeseke, of Dresden, to Mrs. E. Potter Frissell, THE MUSICAL COURIER representative in that city, is herewith reproduced; also a note from a paper published in Germany in the English language, referring to the same subject. It will be seen that Professor Draeseke wrote an English text, especially, with the hope or wish that his "Christus" might be performed in England or America. His place among contemporary composers is of such distinction that any work of his is acceptable for that reason alone.

Herzogstraße, grüne Treppe

Empfangen Sie, meine sehr geehrte Frau, für das viele schöne was Sie für das Chemnitz Concert und umgeben haben sagen wollen. Insbesondere bin ich Ihnen für die Freude auf England und auch in diesen Tagen mein herzlichste Aufmunterung des Christos, der ich glaube, dass er bald ein was mehr als ein Mann sein wird und begnadet ist. Hindemiss, welche früher ein solches Unternehmen in Frage stellen konnten, sind jetzt schon fast ganz überwunden sind, ich selber aber selber aber ich glücklich sein, ein solches Gedanke und vornehmlich den Ihren. Hoffentlich, haben wir die Freude, Sie mit Ihrem Trauten Teller Sonntag bei uns zu sehen und nochmals der Chemnitz Teller eine Dankes für die vielen.

*Im Aufgezeichneten Hochachtung
Hochachtung, 2. April 1894. Felix Draeseke.*

The translation reads: "Respected and Gracious Madam: Receive my best thanks for the many kind things it was your desire to say about the Chemnitz concert, and about my work. I am especially under obligations to you for the suggestion regarding England and the desirability of a 'Christus' production in that country, for I believe that after everything which has transpired in our art, the obstacles which formerly would have made such an undertaking questionable have disappeared to a large extent. I would personally be very glad if this idea could be materialized. We hope to have the pleasure of seeing you and your daughter with us on Sunday, and recall grateful recollections of the trip to Chemnitz. With assurances of much respect, yours sincerely, Felix Draeseke."

The newspaper note referred to above reads as follows:

It is very much to be wished that this oratorio might be given in England, where the choral work is so superior, and where the general religious feeling and education of the people at large and of musicians, in particular, is at a higher stage and the development of church music receives more attention and encouragement than it does here. Such a work as this should have all that the very best can afford. The text of the oratorio is written also in English.



REFLECTIONS BY THE EDITOR.

PARIS, JUNE 4, 1909.

OF more than passing interest to vocal teachers and singers must be the new theory of genius announced at Munich recently by Dr. Ottomar Rutz, of that city, representing a step in advance of the doctrine that all psychical abnormalities are to be ascribed to the ganglions of the nervous system. Dr. Rutz in the lecture on the new theory says that "the muscles of the thorax and of the abdomen are equally important on the mind." He shows that "the belief that the qualities of the voice are determined by the throat and mouth is entirely wrong. The voice depends primarily upon the working of the body muscles and upon the qualities of the body as a resonance box. Speech from the thorax and speech from the abdomen are the two scientific classifications, and they correspond to marked differences of temperament and mind." The late Mr. Emil Sutro put out in his work on the voice the claim that the voice primarily came via the oesophagus and that it was based upon a spiritual or mental function and not at all on a physical muscular operation. It has been variously asserted that the larynx and the adjoining and directly co-operating muscular system could not be depended upon solely as the origin and source of the voice and its operations. What enables any one who can sing notes, not necessarily a singer, but any one, to sing the C on the third space as soon as he or she decides through the will to sing that particular note—or decides, let us say, leaving aside the intrusion of the modernized will? A person says: "I am going to sing the third chord in such a scale, beginning with the subdominant and passing upward in thirds." All right. Said and done. How is the first note sounded and sounded properly, exactly in the pitch that the piano has which that person has been using for several years past? How are the vocal chords made to conform with the memorized pitch and the memorized or already acquired notes and intervals? Say the person has so imbedded the pitch and notes and intervals that these features belong to the unconscious cerebration, just as we can walk along the street and, while reading a newspaper, go properly to our destination. Yet in this complete unconscious control, how does the vocal machinery reply to the action of the mind? The note is arbitrarily in the mind. We know it and have fixed it infallibly firm. How do we get that note, that note up in the brain pulp, down into the vocal chords, so that the moment we say so, out pops that note exactly? Has music anything to do with it? I think not. Is it a matter that pertains only to the larynx or to the vocal cords? Could they do it alone, without the mind acting up there in the brain? I think not.

Every individual has a tonic note, and whenever speech is used in the normal temper that note is heard, the individual note with its variations in ac-

cordance with action of the emotions. In case of violent feelings or excitement there is considerable variation, and when the temper becomes normal the tonic returns. In case of tremendous emotional excitation, such as fear, hatred, excessive joy or laughter, the dynamics of the individual scale reach their utmost limits, in accordance with the intensity of the emotion. This is the basis of most of the expression used by composers in their description of emotions in music, but as applied simply to the individual, music has nothing whatever to do with it. It is not the musical, it is the individual note. Is that only an operation of the laryngeal field or are other muscular reinforcements brought into action? If you will observe it in your case you will find a whole series of accessories.

Hence it seems to me that Dr. Rutz has made, not a new discovery, but a new explanation of old phenomena, and I believe some of this material can be found in Darwin's "Descent of Man" and in his remarkable work, "The Expression of the Emotions." Every muscle is an end of a mind operation in its action, either under conscious support or stimulus or under the automatic action called unconscious cerebration, and yet all this does not unfold that undefinable secret of the action of the musical (as apart from the speech) voice of the singer when the latter suddenly calls up a note and produces it. How does the human machinery frame or form those muscles that bring about that very vibrational grouping which results in the, say, 435 A international pitch tone or any other? The knowledge of relative pitch gives each succeeding note or interval on call. It is not the question of the pitch; it is the question of the tone coming when called; how does the human mind get that muscular formation that produces that tone; how does it so control that it comes exactly as ordered? If that were purely a question of the vocal cords it would be acquired with ease. In most cases it is the result of long training and in others nature has made it part of the human outfit. But all this does not show how it is accomplished. Is there no co-operation of other muscles, muscles that are made vibrant by emotions passing through them? This is what Dr. Rutz means. The human speech that comes from the thorax is entirely different from that which arises from the abdomen. It may exist in each form in one individual; it may, I say, for I do not know. But I do know, because I hear, that some persons have thoracic and others abdominal tones as their own personal, individual tones. The question belongs to that interesting study known as physiological psychology.

Debussy Ideas.

"Pelléas et Mélisande" has made its success in London, and Debussy himself supervised the de-

tails and expressed himself as pleased. Some interesting remarks made by him should be brought before our readers, and as he has not limited himself to any one or any set of interrogators, but has spoken most freely, there is no hesitation any longer to let him have his own way of explaining by repetition some of his theories. Among other things he said: "As a rule, the public seems to make no distinction between music and song. According to the public, all that is not song is not music. My view is precisely the contrary. When one writes lyrical music one must not write songs, for the simple reason that the rhythm and the definite 'shape' of a song cannot adapt themselves to the sentiment and the atmosphere. If, in an opera, you deal on the one hand with the music and on the other with the sentiment, thus making a distinction between the two, the result must needs be a failure. I know that my 'Pelléas et Mélisande' has called forth more criticisms than any other work in recent years. I have been, and am still, accused of having forgotten to place any melody in my opera. The fact is, there is nothing else but melody in 'Pelléas.' Only, it is not cut, it is not divided into slices, according to the old—and absurd—rules of opera. My melody is intentionally uninterrupted, never ceasing, for it aims at reproducing life itself. I know it is impossible to hum or whistle an air from my opera after having heard it, and I am aware that the barrel organs will never adopt fragments from my music. There are no songs in life. It has rhythm, atmosphere, and color, but these, though always varying, go on for ever without pause."

It was suggested that as Mélisande appears alone near a lake at the opening of the first act she might sing a song. "How could she? She is exhausted and has lost her way in the forest. Can one possibly think that in these conditions Mélisande could feel like shouting a pretty aria in three or four verses, not counting the 'encore'?" In the fourth act I have been told that Pelléas, who is waiting for the woman he adores, in a sylvan haunt, at night and by a romantic fountain, ought really to burst out into a thrilling love song. Those who make such suggestions have never been to a final and dangerous 'rendezvous.' Otherwise they would not expect my unfortunate young hero to supply them with a 'cavatina' at a moment when his soul is impatient, fearful, and a prey to conflicting emotions. Music for the stage is not drawing-room music."

Attention was drawn to the absence of choruses. Debussy said that he had no objection to choruses in their places, but there was no occasion for any in "Pelléas et Mélisande." He continued: "Wagner, by the way, after he had completed the Tetralogy, resolved never to write a chorus again, and published a volume on their absurdity; but he filled 'Parsifal' with them. A chorus is a very difficult thing to compose. It is the voice of a crowd; a

voice that must be spontaneous and instinctive. Have you ever heard in any opera that strange and mighty voice? You cannot have the men on one side and the women on the other," he said at last, "singing the same words, in turns or together. The voice of the crowd is made up of a thousand different expressions and various shades of feelings. The musician must aim at giving an impression sudden and vivid, yet subtle and mysterious. Only an impression; never more than that. That is the reason why there are no duets in my 'Pelléas.' When two persons talk at the same time they cannot hear one another. Besides, it is not polite and the one who interrupts should stop. I have never written a duet and I never shall."

Debussy is a great admirer of Bach. Most good musicians are great admirers of Bach, but that means many different things. Of Bach as what? Which Bach? Bach is a universum and no one knows him even half way completely. Even Spitta did not. Even Robert Franz said it comprised a study apart and all the time devoted to the one thing. Bach is capable of infinitesimal subdivisions and each a study, and yet of all affectations in music the most revolting is that which claims to admire Bach. I, of course, do not allude to the admiration of a man like Debussy; I mean the admiration affected by people who have never had the training that knows how to understand the great aim and scope of Bach in the musical plan that unfolded before him. It is Pythagorean.

Russian Opera.

In one of my recent communications I called attention to the Russian opera series here in Paris and the heterogeneous elements of which it is composed. Also that the ballet is not from the Imperial Opera House, St. Petersburg. The operas were given in mutilated form. Last week Vienna had apparently the same company which sang and danced while the same company was singing and dancing here, as I read on my return to Paris. Anna Pavlova was in Vienna and Mlle. Pavlova was here; Tegerowa, Obuchow and others were at the same time in both places, and I never before heard of such ubiquity. It only needed this to confirm what I said, if confirmation were needed. Chaliapine sang here, but the absence of all musical force is too apparent to escape the attention of all except personal admirers or compatriots. The robust basso should devote himself to careful training for a year or two and during that time learn to get rid of his facial grimaces.

Too Many Millions.

Dr. Reich appears this week with a new book especially devoted to the excoriating of American women, to which he is welcome if he feels disposed that way. It is his affair anyway. But he cannot expect any credit when he starts out with exaggerated misstatements, with remarks that are not true. He says that there are 12,000,000 pianos in use in America. If the doctor will permit, I will say to him that there are no such number of pianos in use in the whole world. There are about 3,000,000 pianos in use in America and about 1,500,000 in Europe and about 500,000 all over the globe besides, including Canada, with a large part of the latter. Latin countries have not been great patrons of the piano.

Piano manufacturing became industrial only after the introduction of steam into factories. The making of pianos, while it began toward the end of the 18th century, produced very small results until the end of the third decade of the 19th century and began to assume an industrial shape about 1850. For more than twenty-five years after that the production did not amount to an average of 30,000 a year in America and the world over. There are now in Vienna dozens, scores of piano makers, called manufacturers, who make about three grand pianos each on an average per year, having no steam, merely

working with an apprentice. Go through the streets of Vienna as I have, bent upon studying this; go upstairs and pay them visits and learn the situation.

The expansion of the piano trade dates from the period subsequent to the recovery in Germany from the shock of surprise at the result of the Franco-Prussian War in 1871 and about the same time in the United States after our recovery from the effects of the Civil War. Then the piano trade became an industry and began to expand rapidly in Germany and the United States, as we did not care for an export trade, for the American piano manufacturer is a protectionist, while Germany invaded Great Britain and took the home market away from the English piano manufacturer. Our American home consumption constitutes the largest piano manufacturing business of the world, larger than the whole world outside put together in quantity and in average price. The average price paid by the retail purchaser in our country per piano is about 30 per cent. above the highest average anywhere else. We went as high as about 300,000 in our biggest productive year, but we fell suddenly more than we rose to the high mark, and our average for the last ten years does now not show over 125,000. Ten years before that the average was 75,000 or 85,000, and before that smaller figures average. We always carry in our factories and warerooms, for the purpose of sale, a year's product. No 12,000,000 pianos have yet been made on this globe, and consequently, as I have already shown, there can be no such number in use in our country. This one misstatement puts Dr. Reich, a careful writer usually, at a big disadvantage in this latest prejudiced book.

What is the object of all these continual onslaughts on America by Europeans? We are in the process of formation. We cannot be properly gauged by European systems of measurement. Besides, we are a European product. The American aborigines have disappeared and what there is now is European, with the exception of the offspring of the African negro and the million Asiatics from China, Japan, Syria, Asia Minor and India. All the others are European, either born here or born of Europeans one or more generations back. We probably represent the worst phase of Europe's boasted civilization, which had no business to produce such a nasty conglomeration as we appear to be to these severe critics. But suppose all this criticism results in putting a stop to European emigration to our land, and this scum is kept in Europe; what then? It must be scum, or otherwise the European critic would not write about us as he or she does. What amazes me here is that the critics who are so vitriolic in their comments upon us are not known at all among the better class of Europeans, who do not even read their books. We read them; otherwise we would not know that Dr. Reich, for instance, found 12,000,000 pianos in use in America, a statement about as reliable as all the others made about us by European sensationalists. Read Bryce and Tocqueville if you wish to know something about America.

"Parsifal."

In accordance with the editorial published some weeks ago by this paper, the German "Bühnenverband" or Association of German Theater Managers agreed to protect the Wagner family in its continued control of "Parsifal" at Bayreuth, deciding not to produce that work as long as any member of the Wagner family owned it, even after January 1, 1914, on which date "Parsifal" enters the public domain. I am now informed by Schott Frères, of Mayence, who hold the "Parsifal" copyright, that the agreement was reached at the Düsseldorf meeting of managers without any due reflection on the real conditions, no one attempting to discuss it or entering protest against it. In other words, the resolution was rushed through and now it is found that the "Bühnenverband" cannot control the sit-

uation as there are some theaters in Germany that are not in the verband, and as they will discard any resolutions taken by an association with which they are not affiliated, they will certainly not hesitate to produce "Parsifal" whenever they get ready after January 1, 1914. I also learn that Angelo Neumann, who is in charge of the Opera at Prague, Bohemia, which is entirely outside of a German Verband, will give "Parsifal" after the expiration of the control. Meanwhile there is no word from Bayreuth.

Caruso.

Why pay any attention to the dailies? A few days ago they announced in detail an operation on Caruso at Milan, giving the doctor's name. Today they retract and say there never was any operation and that Caruso is enjoying himself, stopping at the Hotel Milan. The daily papers take any rumor and make a report of it. This retraction was forced by Caruso; usually they do not retract.

In Europe.

The Hon. Robert Engaging Johnston, ministerial manager of musical mercenaries, is in Europe, refusing to be interviewed except for publication.

BLUMENBERG.

SEX AGAINST SEX.

This paper is in receipt of a communication signed "American native born Composer—sex, feminine." The letter contains these passages of interest to MUSICAL COURIER readers, particularly those of the gentler sex, bless 'em;

"In answer to your recent editorial beginning 'Oh, Ladies, beware!', I wish to say that as all compositions in the contest of the National Federation of Musical Clubs were entered anonymously, and as women in the musical field must be willing to compete independent of sex or nationality (is not art international?), I think a competitive contest for women unnecessary, unless it is known that no women contributed to this recent contest. But if they did, how could the judges have known it, since all the compositions were anonymous? Is our style to be so weak that we can be 'spotted,' as it were? One woman composer did contribute, at least her composition had been stamped as more than excellent. She neither got the prize nor a 'mention.' She would not enter a contest for women."

THE New York Evening Telegram and London Tit Bits both wrestled with a serious musical problem not long ago. The Telegram found out that "a distinguished British lawyer, a K. C., has dug up an old statute under which actors found wandering were liable to be branded through the right ear, to conceal which many members of the theatrical profession still wore their hair long. Thank goodness the ancient libel that it was because the Thespians could not afford a hair cut is disposed of." Tit Bits, trying to explain the musicians' hirsute adornment, vouchsafes this information in its "Answers to Correspondents" department: "Your question as to why musicians wear long hair has puzzled many people, and we put the query to one of the most famous of the long haired celebrities in London. This is his reply: 'They wear long hair to protect their ears, of course—their sensitive ears. All depends, with musicians, on the ears, the same as all depends on the eyes with painters. And the ears of musicians are delicate—liable to take cold, liable to aches, inflammations, and what not. So they protect them with long hair, and you have no more right to laugh at the mane of a pianist or violinist than at the gloves and leg guards of your favorite cricketer.' The investigators who are splitting these hairs, figuratively speaking, should not forget THE MUSICAL COURIER's recent dictum that musicians wear their locks long, because there is no short cut to art."

DR. OTTO NEITZEL KNOWS.

It is hardly necessary for this publication to declare that one of those German musicians for whom it has always displayed its highest regard as a man and gentleman and its profound esteem as a musician is Dr. Otto Neitzel, resident of Cologne but universally known and beloved. We introduce our subject in this direct and candid fashion in order to show that, in a communication which was published by us, we were not responsible for the contents, as it was signed, and the statements made were merely references to matters described therein; not statements coming from us.

It appears that a paper in Cologne, after having seen a letter addressed to THE MUSICAL COURIER and published by us, signed "Philip Brandt, Kremenzen St. 21, Lindenthal, Cologne," referring to the grievances of an American singer, Miss Applegate, investigated the matter and found that there was no Philip Brandt and that Miss Applegate herself was residing at that number. We are indeed very much obliged to the Cologne paper for its excellent work and are prepared to reciprocate if any one should ever happen to see a copy of that paper and then attempt to use it, as this fictitious Philip Brandt misused our paper.

THE MUSICAL COURIER columns are open to any one who gives his name and address, and are also open to any one who may desire to reply. It is impossible to close our columns to correspondents, first, because it would not be journalistic, and also because it would place those about whom any one desires to comment or write upon in an unenviable position, and the paper itself would lay itself open to unjustifiable suspicion. We are not proof against forgery and we are certainly not proof against the use of assumed names. We cannot send an investigator to every address to confirm it, and we are quite confident, after thirty years of experience, that there are very few instances where our columns would be abused as described in this incident.

The Cologne paper states that the residence of the assumed "Mr. Philip Brandt" is really the home of the poor, suffering Kentucky girl supposed to be so badly treated by Dr. Otto Neitzel in his criticisms. Very well, we accept the correction. It is possible that "Mr. Philip Brandt" still lives somewhere. Let us hope that the young man is not yet a dead one; but if he never lived at all we are sorry for him, for then he certainly missed reading this paper and Dr. Otto Neitzel's many brilliant articles. Let us assume, then, that he, poor devil, never lived and that the young Kentucky girl wrote the letter herself. If she did she made a sad mistake in not signing it with her own name. We shall never again publish any letter from her not signed by her, particularly if it is signed by the late "Philip Brandt" or countersigned "21 Kremenzen St."

But as to Dr. Neitzel, he needs no defense, none whatever. Had he had the slightest interest in the matter his pen would have dashed off a reply that would have been exceedingly interesting if for no other reason than that he would have written it. He also knows journalism in America well enough to appreciate that we cannot close our columns, for that would mean a censorship before the fact, an impossibility in our system of open columns, which gives the reply the chance to censor. He also knows, knowing us, that our opinion of him was not mirrored and could not be in any letter finding fault with him. He is also big and liberal enough, being a man mentally emancipated, to judge this whole matter as an incidental episode which he passed by because it had not the elementary content to bring him down to a reply. What does it all amount to when any writer is challenged for expressing an opinion, particularly a man of Dr. Neitzel's stature? He did exactly what we would have done and what we do all the time.

Venice heard "Salome" recently, and rewarded the work with frenetic applause.



ST. PAUL, MINN., June 12, 1909.

Wilhelmina K. Bailey, literary and musical editor of the Dispatch, leaves next week for a four weeks' trip through the West. She will spend some time in Colorado, and from there will go to Seattle, returning through the Canadian Rockies the latter part of July. Miss Bailey is one of the best known critics in this part of the country. She has been with the Dispatch for fourteen years, and her fluent pen has become widely known. Besides writing much poetry of unusual excellence she is a musician of no mean attainments. She studied harmony and composition for several years with Dr. Rhys-Herbert and understands the true basis and philosophy of music. While on her vacation she will contribute travel letters to the Dispatch.

An informal musicale will be given at the St. Paul College of Music next Monday evening, when Agot Julrud will be introduced to the public. Miss Julrud is a soprano, a pupil of Paolo La Villa, and she has come to St. Paul to continue her work under Mr. La Villa.

Max Weil, leader of the second violin section of the Symphony Orchestra, has been engaged as instructor of violin at the Eleanor Miller School.

Roberto Sansone, who has been playing cello with the Symphony Orchestra for the past two seasons, is now in Chicago and will probably not return here again.

The graduation program of the music department of Macalester College was given Tuesday night in the college chapel. The graduates were Anna May Woodworth, Rhea Richelieu, Lorraine Miller, Adah Nash and Ethel Erkenbrak. These young women were pupils of James A. Bliss and G. H. Fairclough. They were assisted by Ada Dahlgren and Lillian Hall. Mildred G. Phillips played the accompaniments to the songs.

Pupils of Prof. T. E. Berg were heard in recital Thursday evening.

Members of Franklin W. Krieger's class gave a studio recital yesterday morning. Miss Alma Peterson, soprano, assisted.

Piano pupils of Ethel E. Reed gave a recital at the home of Mrs. B. B. Downs on Marshall avenue last Friday afternoon. Mrs. Francelia was the vocalist of the occasion. OSCAR HATCH HAWLEY.

Sulli Pupils' Recital in Bridgeport.

Bridgeport, Conn., pupils of Giorgio M. Sulli were heard in a recital at the Bridgeport Masonic Temple, June 10. What has been stated about the singing of Sulli pupils in New York and New Haven may be repeated here about the Bridgeport class. Correct tone production, style, and the sincerity that lifts singing above mere mechanical effort were the points disclosed in the ensemble and solo numbers. A quartet, consisting of Anna Hartigan, Mrs. Philip Weidenhammer, Mabel Bump and Mrs. C. W. Phillips, sang three choruses at the opening, "In the Gloaming" by Harrison, "Life's Dream" by Lennox, and "Dance of the Fairies" by Smart. Alvin H. Boss, tenor, sang "Dear Heart" by Mattei. Mrs. Phillips, who is one of the contraltos, sang with much feeling an aria from "Samson and Delilah." Mrs. Weidenhammer, one of the brilliant sopranos of the studios, distinguished herself especially in her numbers, an aria from Mozart's "Marriage of Figaro" and "The Temple Bells" by Amy Woodforde-Finden. Edgar Webster, Jr., a tenor who will be heard if he continued his studies faithfully, showed admirable breath control and sweetness of voice in the "Serenade" from "Pagliacci" and in "With Haste My Song Would Be Flying," by Hahn. Mrs. W. E. Hulse, contralto, one of the popular singers of Bridgeport, made her friends feel more than ever proud of her, by her artistic rendition of "The Horn" by Flegler. Judith Landberg, another talented and pleasing soprano of the studio, sang "My Peace is Gone" by Graben-Hoffmann. Miss Bump, whose rich mezzo was effective in the opening choruses, was still more effective in her solo, an aria from "La Favorita" (Donizetti). Stanley Beans, a fine basso, sang "Will Rue

My Heart Is Laden," by Branscombe, and "Madcap Marjorie" by Norton. The quartet from "Rigoletto," sung by Miss Hartigan, Mrs. Phillips, Elliott Curtis and Frederick Sniffen, closed the first half of the concert.

The second half of the recital began with a duet from "Madam Butterfly" (Puccini), sung by Nanchen C. Adams and Miss Bump. Elliott Curtis sang in good style a cavatina from "La Traviata" (Verdi). Frederic Sniffen, baritone, sang a number from "Tannhäuser" (Wagner), and he, too, proved that the teaching is artistic. John Kimbler, tenor, sang "Ideale" by Tosti and "Mama non m'ama" by Mascagni. Maria Deidlich, a talented soprano, gave the "Melodia" from Verdi's "La Forza del Destino." Austin MacConnell, baritone, was well received after his numbers, "Elegie" by Massenet and a selection from "Carmen." Mrs. Hulse was heard again, singing this time very appropriately "Summer" by Chaminade. Lena Mason, a lyric soprano, revealed finished vocal technic in her number, the Proch "Theme and Variations." This very instructive concert closed with a scene and aria from "Madam Butterfly," with Miss Adams as soloist, supported by the ladies' chorus.

Maestro Sulli's piano accompaniments and leading added greatly to the artistic delights of the evening.

PORTLAND, ORE., MUSICAL NEWS.

PORTLAND, ORE., June 9, 1909.

Since Mischa Elman played for the people of Portland there has been little music but the usual procession of pupils' recitals.

Under the auspices of the Order of Elks there was a benefit concert given for Evelyn Wilson, a promising little musician of twelve years, who is going to Europe to continue her studies with some of the masters of the piano.

The Spitzner Philharmonic Society gave its annual concert at the Heilig Theater, May 3. (See Grace Notes in this issue.)

The Apollo Club (recently organized) gave its first concert May 31, under the leadership of William H. Boyer. Elizabeth Harwaas, who has been studying in Italy, was the soprano soloist. Miss Harwaas, a native of Oregon, possesses a voice of much beauty and promise.

The Guild of St. John's Episcopal Church gave a concert at Sellwood, under the direction of Marie S. Whigham.

Marie S. Whigham gave a musicale at the First Congregational Church June 2. Miss Whigham sang songs by Mascagni, Haydn and Clarke, and William Lai, a Chinese tenor, sang "Then You'll Remember Me," from "The Bohemian Girl," and songs by Grieg and Smith. The program closed with a duet sung by Miss Whigham, and Mr. Lai, "O, That We Two Were Maying," by Smith. M. S. W.

Bernhard Ulrich on the Kronprinzessin Cecilie.

Bernhard Ulrich, president and manager of the Lyric Theater, in Baltimore, sailed from New York for Europe yesterday (Tuesday) on the steamer Kronprinzessin Cecilie. He will be absent until the 1st of September. Mr. Ulrich will combine rest and recreation with business and expects to close with several artists of international fame for American tours next winter. While in Vienna he will map out with Mr. Dippel, of the Metropolitan Opera House, the details of the season of twenty performances of opera to be given in Baltimore next winter. Mr. Ulrich has been most successful in the management of the tours of such artists as Saint-Saëns, d'Albert, Sauer, Hamburg and others, due to a great extent to the fact that he never undertakes to manage a long list of artists in any one year. All performers under his management receive his personal attention. Upon his return this manager's announcements will be received with interest. Mr. Ulrich states that before returning he will spend a few days with Saint-Saëns in Paris and expects to meet Sauer in Italy.

The Lyric Theater in Baltimore will be considerably improved this summer so that Baltimoreans will enjoy more than ever the visits of the Metropolitan Opera Company.

Madame Ziegler in New York and Brookfield Center.

Anna E. Ziegler has opened her summer course of studies at her vocal studios, 1425 Broadway (Metropolitan Opera House Building). Here, Madame Ziegler will teach her class of singers and students Tuesdays throughout the summer months. The remainder of the week Madame Ziegler will be in Brookfield Center, Conn., where her summer schools begin July 7. This is one of the lovely places where travelers get their first views of the Berkshire Hills.

PATERSON'S GREAT MUSIC FESTIVAL A BRILLIANT SUCCESS.

OFFICERS OF THE FIFTH NEW JERSEY REGIMENT SPONSORS OF THE ARTISTIC EVENT WHICH CONTINUED FOR
THREE DAYS—TREMENDOUS OVATION FOR MADAME SCHUMANN-HEINK—HEARTY WELCOME
FOR CORINNE RIDER-KELSEY AND NEVADA VAN DER VEER.

Attention! What are the national guardsmen in this country doing to advance the cause of musical art? In Paterson, N. J., the thriving city on the Passaic River, the question has been answered with a will. The second large festival in Paterson under military auspices was held last week at the Fifth Regiment Armory, covering nearly an entire square at the junction of Market and Graham streets, in that city. The name "Paterson," particularly when applied to the manufacturing city on the gold producing Passaic, often provokes a smile; sometimes a shiver, for Paterson has had a horrible murder or two; a dangerous labor riot or two; a shameful bank robbery or two; a distressing kidnapping case or two, and the arrest of an unclean Anarchist or two. Well, what if it has? How

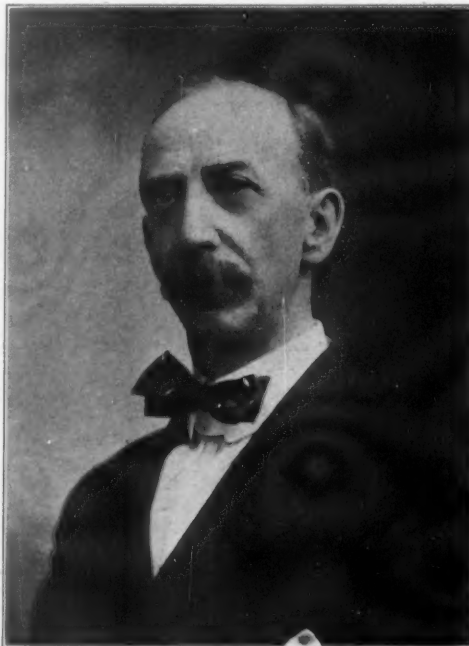


MADAME SCHUMANN-HEINK.

many towns with a cosmopolitan population have escaped similar experiences?

When one shudders and shivers about Paterson, and there are localities in that city where one may well shiver and shudder, one ought to think of Paterson's heroic side. Neither floods nor fires have crushed the spirit of the people, for after each calamity they went heroically to

work to build a newer and finer Paterson. Once they had a mayor, a real man (unfortunately his name is not recalled), who informed the outside world that no charity would be accepted in Paterson. This was after the city had suffered from a double calamity of fire and flood.



C. MORTIMER WISKE,
Conductor, Paterson Music Festival.

Thus, Paterson, even when almost cut off from other towns, relieved the temporary distress of its own poor. That's an example for some larger cities. Next to showing a dignified civic independence, Paterson's industrial side has made it one of the important cities of the country. It is sometimes called "The Lyons of America," and it is no idle boast that the silks manufactured there are as good as the fabrics imported from France. Best of all, the silk manufacturers of Paterson are not all Frenchmen, as is generally supposed. Such names as Kaufman, Dugan, Watson, McNab and Harlin indicate that the remainder of the world has learned a thing or two about manufacturing silk.

Churches of all denominations abound in Paterson. There are schools and libraries, and even free night schools to teach English to the young and ambitious for-

cigners. Paterson was the home of the late Garret Hobart, Vice President of the United States during McKinley's first administration. A statue of the late Mr. Hobart and one of Alexander Hamilton, who received his mortal wound on New Jersey territory, are standing in front of the handsome new City Hall. The present population of Paterson is 115,000. It is the third city in State of New Jersey, Newark being first and Jersey City second.

FIRST NIGHT OF THE MUSIC FESTIVAL.

In some respects the first night of the musical festival, Thursday, June 10, resembled a huge political or military affair. One hour before the concert began in the Armory



CORINNE RIDER-KELSEY.

a police patrol with the chief of police and a dozen of the best looking men on the force rolled up before the main entrance. The bluecoats waited without for a few seconds, and then the Armory, already lighted within, was opened to the public. The police took care of the outside of the building; inside, the guardsmen, all in uniform,

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FIFTH REGIMENT, N. G. N. J., ARMORY, PATERSON.

acted as ushers and advisers to all who had questions to ask, and what questions were asked of these, for the most part slim and alert young men! Let it be said at the beginning that the greatest honors of the night went to a woman—how the suffragists will rejoice—Ernestine Schumann-Heink, born in the Old World, but by choice a citizen of New Jersey, one of the greatest singers of any time and a personality that simply electrifies all who behold her from far and near—and many only saw her from a distance last Thursday night. Fancy six thousand people within a huge enclosure, five thousand of them seated and another thousand standing, going nearly wild when they caught sight of that beaming countenance. The singer was escorted to the stage by C. Mortimer Wiske, the musical director of the festival and a man who has done much to uplift Paterson artistically. The chorus, seated in graduated tiers back of the stage, arose, and all the women waved their handkerchiefs, while the orchestra, made up of familiar faces in the New York Philharmonic and the Metropolitan Opera House orchestras, extended a fanfare. The great audience applauded until many seemed exhausted—was not the great singer a neighbor? Singac, her country place, may be reached in about fifteen minutes by trolley, and in less time if one goes in an automobile. "Villa Fides," situated upon the Caldwell Mountains, the home of the renowned prima donna, overlooks Paterson; on a clear day it is possible to see the smokestacks and church steeples, and when the wind is in the right direction an acute ear may hear the factory whistles and church bells.

The magnificent armory, decorated lavishly with Ameri-



HOME OF MRS. GARRET A. HOBART, PATERSON, N. J.

can flags, lighted by both electricity and gas, shook with the enthusiasm, which was strong and prolonged. It was some time before the singer could control her voice, for she was visibly moved by this frantic demonstration. Two Wagner numbers had preceded the first number by Madame

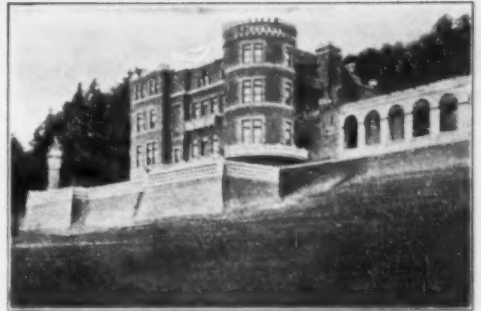
Schumann-Heink, the "Tannhäuser" overture and a selection from "Die Meistersinger." After quiet was restored, the orchestra, directed by Mr. Wiske, played a few notes, and the glorious voice rang out in the recitative from "Le Prophète," followed by the aria, which the singer has often given at performances of Meyerbeer's opera. Her clear French enunciation, exquisite phrasing and beautiful tone quality disclosed at once that this artist was never in the ranks of the best vocalists of bel canto. She has accomplished this because she has a brain and a conscience. Having a brain reminded her that she had shortcomings in the early days, and having a conscience, she set to work to overcome the defects, in order that she should reach the place where no carping criticism can be written about her. Madame Schumann-Heink today has a perfect control over her beautiful voice, and she sings by an impeccable method, which is the aim of all intelligent singers, but which few, after all, ever master. Madame Schumann-Heink wore a gown of corn blue chiffon, studded with spangles, over silk of the same shade. A touch of black at the corsage har-



NEVADA VAN DER VEER.

monized well with the decorations and other jewels that adorned the front of the bodice. After the Meyerbeer aria a tumult broke loose again, and floral tributes were presented from before the footlights and from the stage entrance back of the orchestra.

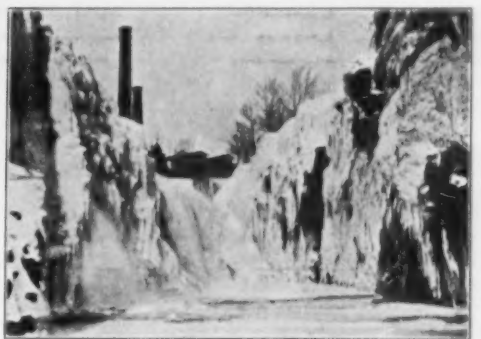
The orchestra and chorus followed the Schumann-Heink ovation with "Hail, Bright Abode," from "Tannhäuser." Next to Madame Schumann-Heink, the immense audience spent its enthusiasm on Corinne Rider-Kelsey, the American soprano, who has carried all before her at a time when some women are about beginning their careers. Mrs. Kelsey's lovely voice completely filled the auditorium. Its purity is so crystalline that the softest pianissimo was heard in every part. The delicate texture of this rare voice is something that has occasioned wonder many times. As a



LAMBERT CASTLE, PATERSON.

singer Mrs. Kelsey has become a great artist. She is justly entitled to have superlatives used in describing her achievements, for everything that this slender and determined young woman does bears the stamp of sincerity, as well as earnestness and irresistible womanly charm. Mrs. Kelsey is so essentially feminine. She sang with warmth and expression the captivating aria, "Il est doux, Il est bon," from Massenet's "Herodiade."

After Mrs. Kelsey's triumph, Madame Schumann-Heink appeared again to the great joy of the multitude, and with the orchestra, sang three of Schubert's songs—the orchestral setting of "Die Junge Nonne" by Liszt; "Tod und das Mädchen" by Felix Mottl, and "Erl König" by Berlioz. The orchestra, under Mr. Wiske's direction, responded sympathetically, and the singer covered herself with more glory by the true delivery of these lieder, which she has completely mastered, if any woman singer ever did. As an encore—which was doubly welcome because it was sung in English—Madame Schumann-Heink sang the aria, "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul." Tears glistened in the eyes of many music hungry ones as the words, "He Remembereth His People," rolled out and vibrated through the auditorium. In the closing number of the first half of the concert—which was the quartet from "Rigoletto"—Mrs. Kelsey and Madame Schumann-Heink added more to their artistic victories of the night. Rossini's "Stabat Mater" followed after a ten minutes' intermission, but, unfortunately, the audience by this time had become somewhat weary, and during each number of the old Latin oratorio hundreds left the hall, thus disturbing those who remained until the close. The



PASSAIC FALLS, PATERSON, N. J.

program was far too long, even for the opening night of a music festival. Therefore, instead of a climax, the end was an anti-climax of more or less doubtful value. The proper ending for such a concert would have been a rousing number for chorus and orchestra after the "Rigoletto" excerpt; then the people would have gone home refreshed. But too long programs betray over-generosity, and so no cruel words should be spoken. However, the Rossini work was lifted to a high plane of devotional exuberance by the beautiful singing of Mrs. Kelsey and Nevada Van Der

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Veer, the solo contralto of the occasion. The chorus, too, especially the women, added greatly to the shout of vocal ecstasy.

Mrs. Kelsey wore a gown of clinging white. Miss Van Der Veer was in shimmering pink, or what looked like pink under the mixture of gas and electric light. All the women choristers, members of the Paterson and Passaic People's Choral Unions, were in white, and their seats were also covered with immaculate white. It was a very bewitching picture.

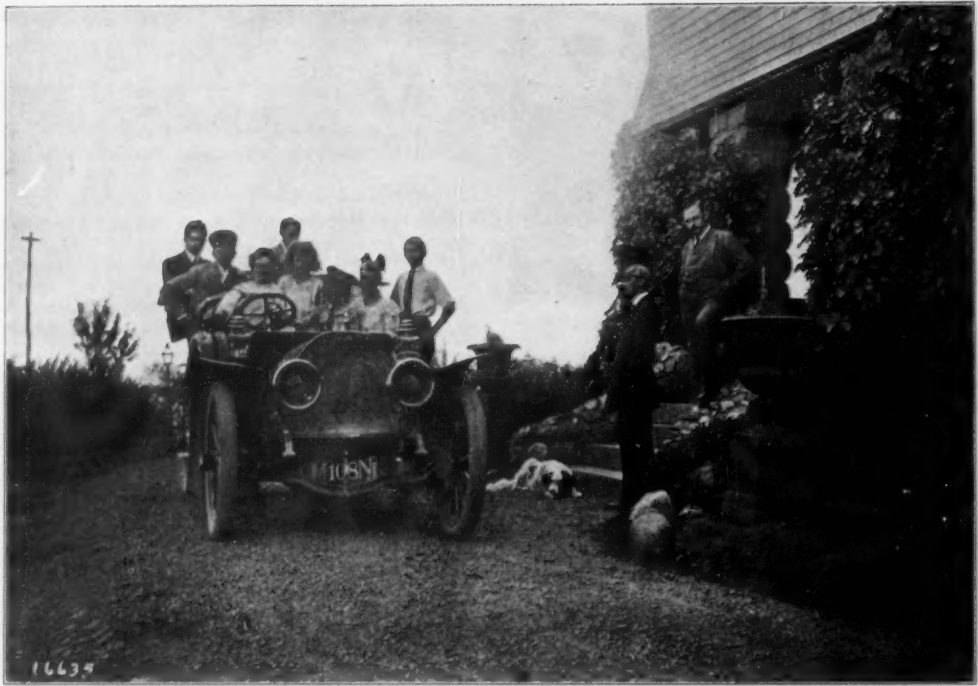
"ISRAEL IN EGYPT" AND "FAUST."

For Friday evening, June 11, the second night of the Music Festival, the program consisted of Handel's rarely heard oratorio, "Israel In Egypt," and excerpts from Gounod's "Faust." One of the Paterson daily papers stated that it was the "first" performance in that city of Handel's work. Without a doubt this might accurately be said of a thousand other cities. The writer, after twenty-one years of reporting, fifteen of which have been devoted to reporting musical events, never heard "Israel in Egypt" until last Friday evening, so that the impressions recorded here must be accepted as if a novelty had been reviewed. "Israel In Egypt" is essentially a chorus oratorio. There are seven stirring double choruses, and as many other choruses, in which the hard experiences of the Israelites in their wanderings are set forth. There are three striking duets—one for two sopranos, one for two basses and one for tenor and contralto. There are several arias, but not one that would be chosen as a concert number like the gems from "The Messiah." Corinne Rider-Kelsey and Marie Stoddard, the two solo sopranos of the performance, made much of their duet, "The Lord Is My Strength." Mrs. Kelsey's silvery voice rang out pure and true in the brilliant passages. Nevada Van Der Veer's rich contralto voice made the duet with tenor ("Thou In Thy Mercy") highly effective. The somber character of the oratorio was emphasized in the aria for contralto, "Their Land Brought Forth Frogs." Miss Van Der Veer sang this number with marked dramatic power. Mrs. Kelsey's solo, "Thou Didst Blow," was another number that made an impression, for the artist's distinct enunciation enabled the audience to follow every line. Some enterprising lads missed an opportunity to make money, for there were many in that large audience willing to purchase scores had they been offered for sale.

The chorus singing throughout the oratorio was spirited. "He Gave Them Hailstones," "He Led Them Through the Deep," "The People Shall Hear," "The Lord Shall Reign," and in the finale, "Sing Ye to the Lord," with soprano soloist (Mrs. Kelsey), the great choir sang with uplifting devotional fervor. The religious character of the work was well brought out by the orchestra, too. Mr. Wiske, the musical director, spared nothing in his efforts to secure the instruments, which included a bass bassoon. Many clergymen attended the performance Friday night, and these, in every instance, led the applause.

There is no need here to cite comparisons between "Israel In Egypt" and Handel's familiar oratorios. The earmarks of the composer are plainly discernible, but naturally it is in very marked contrast to "The Messiah," as it was intended to be. As a musical production it ranks below the other and better known works of the composer, but that is no reason why it should not be produced. If Handel had not written "The Messiah," his "Israel In Egypt" would have become popular, for it abounds in material which appeals to the church-going masses. Mr. Wiske is entitled to much praise for his able efforts in training so large a chorus to sing with such animated and artistic effectiveness.

The numbers from "Faust," which followed the oratorio, included the "Introduction" played by the orchestra; "The Flower Song," sung delightfully by Miss Van Der Veer;



MADAME SCHUMANN-HEINK AND FAMILY AT THEIR LOVELY HOME IN SINGAC, NEAR PATERSON.

The great contralto is seated at the wheel of the automobile.

"Salve Dimora," sung by the young tenor, Paul Vo'kman, with excellent tone production; the chorus in the second act and the "Soldiers' Chorus," which afforded the two choral unions, Paterson and Passaic, another chance to sing with that abandon which is so often lacking in the singing of choruses existing in communities where musical clubs allow themselves more foolish "airs" than those of Paterson and Passaic. About 4,000 people attended the concert Friday night, and these seemed glad to be there.

WOMEN AND CHILDREN HAVE THEIR DAY.

Saturday afternoon, June 12, the matinee and closing concert of the three days' music festival, was given up to women and children. The Children's Choral Union, made up of girls and boys whose ages ranged from about six to fourteen years, filled the white covered seats occupied Thursday and Friday evenings by the choruses of adults. Creating the hubbub natural to all healthy youngsters, these tots, and most of them were mere tots, became as quiet as angels the moment some one struck A on the piano as the signal for the members of the Young People's Orchestra to "tune up" their instruments. Quiet reigned for a few seconds, when Mr. Wiske raised his baton, and then the children's voices accompanied by the orchestra, sang as their opening piece "I Know a Bank," by Parker. The orchestra, all juveniles but the double bass players and one cellist, performed in creditable style, "Ase's Death" and "Anitra's Dance" from Grieg's "Peer Gynt" suite. Later in the afternoon the orchestra gave more exhibitions of its skill in performances of "Valse Lente" and the pizzicati from Delibes' "Sylvia." Master Hyman Eisenberg, a shy looking boy of ten or twelve, appeared after the first orchestral selections, carrying a diminutive cello. He turned out to be a child of remarkable talent, if not something more than that, as his beautiful performances of an adagio and tarantelle by Goltermann indicated. Master Eisenberg was impulsively recalled by the immense audience of mothers, sisters, aunts, grandmothers, and a

few brothers and fathers scattered here and there. As an encore the little chap played with much feeling the andante from the familiar Goltermann concerto. Annie Merritt, a girl older by several years than Master Eisenberg, possessing lively finger technic, but lacking his musical temperament, played without a trace of nervousness "Silver Spring," a showy piano piece by Mason, presumably William Mason, although the printed program merely recorded "Mason." Miss Merritt was compelled to add an encore.

After this exhibition of agility on the piano, the audience of women heard something that was quite extraordinary. That chorus of three hundred "mites" stood up when Mr. Wiske raised his baton and sang, accompanied by the orchestra, the Bach-Gounod "Ave Maria" in Latin, if you please. The college bred night have been a trifle amused at the accent of some of the words; but singing teachers would have marveled at the ease with which these children sang the high notes. Another talented child, Emily Maschmedt, played next the ardent from the Wieniawski violin concerto in A minor, and later in the program the same youthful artist played a movement from De Beriot's violin concerto in A minor. After the first, she played as an encore the "Serenade" by Piene. Master Eisenberg and Miss Merritt also played solos later in the program.

The girls' chorus sang "Come Where the Blue Bells Ring," and the boys' chorus made the walls of the armory echo in their martial number "I'm the Captain of the Broomstick Cavalry," by Bond. A verse of this had to be repeated. The orchestra further distinguished itself in the performance of Handel's "Largo." The concert closed with "The Jolly Students," by Lacombe, in which the children and the orchestra united.

W. L. R. Wurts was the official organist of the festival. Fannie W. Borden and Frances M. Stanley were the piano accompanists of the choruses. Carlos Hasselbrink was the concertmaster for the concerts Thursday and Friday nights. Harry M. Gilbert was the piano accompanist for the solo artists.

FESTIVAL NOTES.

Madame Schumann-Heink's encore after her first number Thursday night was the Arditi "Bolero," which the contralto sang, accompanied by the orchestra.

As announced in the beginning of the report, this was the second festival in Paterson. However, it must be added that ten years ago Mr. Wiske gave something like a festival when he presented "The Messiah" and "The Creation." Last year Mendelssohn's "Elijah" was the principal work.

It is easy to understand that democracy is popular in Paterson. The six hundred singers enrolled in the Choral Unions of Paterson and Passaic belong to all classes. Men and women who work in shops, factories, teachers and ladies of leisure, seemed to get on famously together while studying the masterpieces of music. "The divine art" is a giant leveler, as she ought to be.

What some of the "oldest" inhabitants don't know about Paterson would interest many visitors to that strange but interesting city. The man who told the writer that



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the good looking officer, with the white cap and handsome uniform, who came up with the police in the patrol Thursday night, was the chief of the force, was in error. It was not the chief, but the sergeant. The chief of police is taking his annual vacation. That may be an explanation why certain members of Paterson's inefficient police force swing their clubs on the highways and look for all the world like the supers who play the roles of policemen in Gilbert and Sullivan's "Pirates of Penzance."

Commercialism was not in evidence during the three days of the festival. Nothing was sold within or without the armory, but tickets at the box office. No "inky" advertisements were published in the official program. This pamphlet had nothing but the titles of the compositions, the names of the composers and the participants.

Let the often asked question: "How do you get to Paterson from New York?" be answered here. For one thing the self-satisfied and nonchalant New Yorker must be told that Paterson is not situated "just across the Jersey meadows." Paterson is seventeen good miles from New York, and as one must cross the Hudson before reaching the New Jersey side extra time must be allowed. Paterson is conveniently reached by the Erie Railroad from Jersey City, or by the White Line trolley from Hoboken. One hour must be allowed if one goes by train and two hours



CITY HALL, PATERSON, N. J.

by trolley. The trolley runs through a half dozen or more places before it reaches Paterson. After Hoboken comes Jersey City Heights, then West Hoboken, Secaucus, Homestead, Rutherford, Carlstadt, Passaic, Passaic Park, Clifton, Lakeview, and then Paterson. Some of these places are beautiful, and some present the usual unsightly rural dilapidated and neglected habitations, which in this country are due more often to shiftlessness than actual poverty.

The polite clerk who received the writer at the Manhattan Hotel, in Paterson, late Thursday afternoon, said that Paterson did not deserve its "hard name." The writer had some amusing experiences before she was comfortably located for the night at the Manhattan, which proved a clean, decent and reasonably priced hotel. Taking for granted that a city of 115,000 must have any number of good hotels, no advanced plans for entertainment were made.

Walking up Market street from the Erie depot, the Manhattan at once looked the dearest of the hotels, but, timid about deciding a place for two nights' lodging, the writer approached one of her own sex who was waiting for a car. The woman looked a "lady" to her fingertips, and in tones wellbred and kindly she admitted being a Patersonian, but said she could not recommend any of the

hotels in Paterson. The writer, pointing to the Mahattan across the street, urged that that place looked "so clean and attractive," such a contrast to the other places in the vicinity. "Oh, yes," said the fair Patersonian, "it looks all right, but you see it has a bar." Then the New York lady declared "Well, so have the Plaza Hotel, the St. Regis and the Waldorf-Astoria bars." By this time the car came along, and the gentle Patersonian, who proved to be a member of the Woman's Christian Temperance Union, advised the New Yorker to find a lodging place in some private house.

Walking up Market street to the City Hall, the writer next interviewed a policeman, who looked hardly intelligent enough for the duties he was sworn to perform, but being the only officer in sight, the visitor interviewed him on the subject of Paterson hotels.

"Are you alone?" he asked. When he received an answer in the affirmative:

"Wal, ef yuz alone, you had better git a place near de depo." The leading stationer of Paterson, who is a young man, was next appealed to, and he took the writer in hand as if she was his own little mother or sister.

"Madame," said this very earnest citizen, "there is really no hotel in Paterson good enough for you." Then the good young man directed the visitor to two places, both private boarding houses, but between sleeping and eating in either for even two days, or returning to New York each night—or morning—for the concerts were not over until after 11 o'clock, and the train to New York did not leave Paterson until 11:45 p. m.—the writer preferred the hard trips. Going back to the station to get a time table and decide how a vexed problem might be solved, a railroad man came nobly to the rescue. Escorting the visitor to near the end of the platform of the station, he pointed to the Manhattan Hotel: "That place is kept by respectable people and you will be well taken care of there." His prediction was fulfilled to the letter.

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Mme. Valda, who has been teaching the Lamperti Method in America for the past ten years, will join Mme. Lamperti, the widow of the famous Maestro, in establishing a school of singing in PARIS under the direct supervision and co-operation of Mme. Lamperti.

Pupils will have the advantage and access to the original Lamperti Library Scores and all MSS., etc., etc., and will be guided under these conditions from entrance to the school until the final debut on the operatic stage. The school will open in the early Fall. Pupils desiring to sail with Mme. Valda may obtain all particulars by addressing her New York Studios, The Newport, 206 West 52d Street. Mme. Valda sails early in October.

Thorpe, Mrs. S. Thompson, Mary Turner, Clara Tillewine, femina Thompson, Lizzie Thompson, Agnes Terry, Bessie Toll, Inez Theige, Ida Totten, May Teeling, Alice Thornton, Ethel Tortoiseshell, Bertha Thompson, Mrs. W. L. Thompson, Rose Todd, Adelaide M. Thurston, Miss T. Veneman, Mrs. James H. Valentine, Jennie Van Riper, Lucy Van Riper, Kittie Van Riper, Daisy Van Iderstine, Anna Veneman, Miss K. Van Dine, Sophia Van Acker, Essie Van der Beck, Marion Van der Beck, Mabel R. Vincent, Ruth Van Allen, Mrs. J. H. Welch, Josephine Winars, Elizabeth Wiegold, Ray Walraven, Miss A. F. Williams, Pearl Wilson, Eva Weeder, Marie Wagner, Jessie Wright, Eleanor White, Mrs. Alfred Wright, Esther C. White, Miss G. Winthrop, Lottie Wright, Clara E. Wilson, Rebecca Wolff, Hattie Yering, Matilda Yearance, Elizabeth Yorks, and Edith Zeiner.

Altos—Anna Alber, Margaret M. Adam, Mrs. J. C. Ashton, Elsie Alber, Maud Brean, Mrs. L. Braddock, Bertha Binks, Louise Baumann, Lydia Barr, Mrs. John Bedson, Mrs. Frank Brown, Emma Bray, Margaret Brady, Miss W. M. Boyd, Jane H. Brick, Lily Brick, Mrs. L. C. Bailey, May Birchenough, Verina Briggs, Lillian Booth, Marion Bell, Mrs. T. Blichtfelt, Imogene Cooper, Luigina Casarica, Frances Corbin, Anna Clarkson, Florence Coleman, Jeanette Dutchess, Mrs. C. Dalling, Agnes Davidson, Olive Dickey, Florabelle Dormida, Ethel M. Dunbar, Mrs. E. M. Davenport, Miss C. Ellerbrook, Ruby Enos, Mrs. C. E. French, Mrs. A. Frawley, Minnie Ferguson, Miss R. Alice Farrington, Emeline Fay, Pauline Frost, Mrs. C. H. Grosvenor, Mary Gasperdina, Mary Garden, Margaret Harvey, Emily Hunt, Hermine Halsey, Mrs. William Hammond, Edith Hamilton, Julia Hill, Henrietta Jonker, Lillian Jehn, Edna Jolley, Agnese Jolley, Mrs. A. Jung, Martha James, Bertha Lotz, Caroline Lawsha, Fannie Lambert, Marion Lewis, Mrs. M. E. McNeill, Selma Miller, Agnes Maybury, Mrs. MacBride, Florence May, Mrs. Arthur Middleton, Harriet Newviller, Esther Nelson, Bertha Neer, Mrs. F. M. Newton, Mary Ortmann, Francis Oates, Anna Post, Bessie G. Park, Helen Potter, Catherine Russell, Angelique Revollier, Miss F. Rowan, Julia S. Roberts, Mrs. J. Brownie Rice, Amelia Rau, Mrs. E. H. Remig, Belle Richards, Mrs. George Small, Mrs. George Sands, Cleo Shorter, May Sweeney, Christine Sterling, Belle Shannon, Gertrude Schwerin, Hattie E. Schilde, Louise Seifert, May B. Stewart, Beatrice Stoddard, Mrs. E. R. Smith, Margaret Thompson, Nellie Tillewine, Effie Totten, Grace Tate, Eleanor Tammis, Elizabeth Van der Wanda, Mrs. S. L. Vossler, Elizabeth Van Horn, Agnes Weston, Elfrieda Weiss, Laura E. Westervelt, Heding Welle, Mrs. H. L. Weeks, Marion West, and Mrs. James Young.

* Tenors—John R. Atkinson, Clinton D. Ackerman, Warren W. Archibald, Bird Berdan, J. D. Birchenough, Wm. C. Barbour, Frank L. Brown, Albert Buch, I. Bergman, Wallace Broadbent, Harry Broadhurst, Lee Boydell, Wm. Brownlee, James Bower, Clinton Berry, Walter Caffrey,

Garry E. Cantaluppi, Wm. L. Cartwright, James Carroll, John Dykstra, Daniel De Block, George Dean, W. E. Dickenson, Jacob Eugelhardt, Lawrence Evan, John J. English, Frank Fisher, Walter Ferguson, John M. Florence, Andrew Forbes, L. M. Flynn, Arthur Gray, John Garner, H. E. Grosvenor, O. J. H. Gerlach, Dr. Stuart Gleason, Franklyn Green, Joseph Grimshaw, William Hammond, A. R. Hopper, James Hammond, Lewis Hand, Wm. L. Horton, Arthur M. Jones, Albert K. Johnson, J. H. Joy, J. F. King, Dr. W. J. Levi, Joseph A. Lewis, Thomas Logan, James McCulloch, Louis Martin, Milton A. Morris, H. D. Neale, Walter J. Newton, Albert R. Post, John Pounds, Eli Revollier, Oscar Reyhner, Vivian Reynolds, C. M. Stanley, Robert Schuerer, John A. Stewart, George R. Smith, Eugene Smith, A. J. Strange, George Stevens, Robert Templeton, J. W. Tatton, Wm. A. Thompson, Robert E. Van Hovenberg, C. H. Van Houten, W. L. R. Wurts, and F. J. Williams.

Basses—H. F. Allen, Otto Abele, Wm. C. Ackerman, E. W. Anderson, J. N. Adams, Robert H. Aldous, N. L. Ackers, Samuel Barbour, Larry Berdan, George Broomhall, John G. Bingham, Clifford Bryson, Alex. Brader, George E. Bradneck, Charles Bentley, Benjamin Buckley, James Chase, Eugene Coriell, C. M. Corbin, Victor J. W. Christie, Martin J. Crane, L. M. Crompton, B. H. Dunberg, Walter De Boer, Charles H. Day, F. A. Eaton, Ernest Eastman, C. E. French, Samuel Firm, John Gibbs, Dr. G. A. Giger, R. H. Grootenboer, C. H. Garrison, Henry George, Alex. Gorden, Chester B. Holden, Henry Hammond, Charles H. Howell, Paul F. Hall, Chester P. Howe, Marius Hartley, Paul A. Jehn, Jr., Doremus Jacobs, Wm. M. Kreamer, Richard Kronauer, John M. Kelly, E. B. Lane, Joseph Liptrot, Albert Linton, John A. Lewis, Arthur Lackey, Thomas Loneragan, Herman A. Mooz, Walter R. McNabe, Ernest Meir, Wm. Merrick, Fred McGilvery, F. K. Manton, Arthur Metcalf, Eugene Morgan, E. J. Morris, Harold Neale, Arthur Newkirk, Abraham Overkamp, Harry Prince, Wm. R. Payson, W. H. Rauchfuss, Charles Rinne, Joe Reynolds, Andrew Reitsma, Walter Stienhauser, Peter Struck, Ira Struck, Joseph Shunk, William Small, George Small, Jacob Struck, Frank Seaman, T. H. Smith, Wilbur Smith, Thomas Simpson, A. W. Skelton, Arthur E. Tompkins, J. C. Thompson, Walter Thomas, Joe Van der Made, William Van Ness, Oscar Van Winkle, Charles Wright, G. G. Wiggins, John Woods, James Young, and Charles Young.

EMMA L. TRAPPER.

Emil Sauer played his E minor piano concerto at one of the concerts of the Hannover Royal Orchestra.

Wagner's "Flying Dutchman" had its local premiere at Lyons (France) with great success.

Bischoff's E major symphony was well liked in Stuttgart.

LATEST FROM PARIS.

PARIS, June 4, 1909.

The death is announced of Auguste Durand, the well known music publisher, in Paris. He died on Tuesday, the 1st inst. Deceased, who had brought out most of the works of such prominent composers as Saint-Saëns, Bizet, Massenet, Franck, Lalo, d'Indy and Debussy, had held the position of organist at the Church of St. Vincent de Paul for a number of years. He had also written a number of popular pieces, especially waltzes. A fuller account of M. Durand's life and activity as a music publisher may follow in next week's Paris letter.

Another death announced in Paris is that of Lucien Hillemacher, the composer, who, after a long and painful illness, has just died at the age of forty-nine. Lucien Hillemacher was a son of the painter, Ernest Hillemacher, and was educated at the Lycée Fontanes and the Paris Conservatoire. In 1885 he obtained the Premier Grand Prix de Rome and in 1882 the Premier Grand Prix de la Ville de Paris. In collaboration with his brother Paul he composed "Loreley," a symphonic legend, with soli, choruses and orchestra; four years later, in 1886, "St. Mégrin," a four act opera, was produced; "Une Aventure d'Arlequin, one act comic opera, in 1888; "Le Drac," three act drama, in 1896; "Orsola," three act opera (poem by Gheusi), 1902; and in 1907, to the text of Edmond Haraucourt, the three act lyric poem, "Circé," which was heard here at the Opéra Comique.

DELMA-HEIDE.

Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: James Hunecker, John Russell Davidson, Sidney Homer, Thomas Tapper, Louis Lombard, Miss Kathryn Hilke, Mrs. Mary Fairweather.

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CHICAGO, ILL., June 12, 1909.

The forty-third annual commencement of the Chicago Musical College will be held in the Auditorium Theater, Tuesday evening, June 15. The graduating class this year numbers 346, including the postgraduates, the largest class to graduate from any similar institution in the world. The degrees and diplomas will be conferred and medals awarded by Hon. Judge Richard S. Tuthill. Other directors and members of the advisory board of the college who will be present are Alfred M. Snyder, Rev. Dr. H. W. Thomas, William M. Hoyt, Alexander H. Revell, Edwin A. Potter, A. E. Bournique, Frederick G. Coyne, Carl Ziegfeld and William K. Ziegfeld. The program for this occasion will be furnished by graduates who have won a diamond medal in the various departments from which they are graduating, and an orchestra composed of Theodore Thomas men, under the direction of Karl Reckzeh, will accompany. Following is the program

Overture, Liebesfrühling.....Georg Schumann
Piano, Concertstück.....Chaminade
Daisy Heist.
Vocal, Dich Theure Halle.....Wagner
Clara Marie Katzenberger.
Piano, Concerto, E minor (Cavatina and Finale).....Sauer
Sol Alberti.
Vocal aria, Mon coeur ne peut changer, Mireille.....Gounod
Leonora Antoinette Allen.
Violin, Scherzo and Finale.....Godard
Ethel Elizabeth Freeman.
Vocal aria, Ministri di Baal, Le Prophete.....Meyerbeer
Ferne Gramling.
Piano, Burleska.....Strauss
Walter J. Rudolph.
Conferring degrees and diplomas and awarding medals by
the Hon. Richard S. Tuthill.

The list of gold and diamond medal winners of the Chicago Musical College for the year ending June 15 includes the following pupils:

Post Graduating Class.—Piano—Alexander H. Revell diamond medal, Walter J. Rudolph; gold medal, Alice M. Brown; gold medal, Dora Hershenow. Vocal—Diamond medal, Ferne Gramling. For excellence in composition—Gold medal, Alice M. Brown. School of expression—Diamond medal, Reta Isabel Johnston.

Graduating Class.—Piano—The W. W. Kimball diamond medal, Sol Alberti; gold medal, Isaac Van Grove; gold medal, Marie Charlotte Johnson. Violin—The Studenbaker diamond medal, Ethel Elizabeth Freeman; gold medal, Mary Lutz. Vocal—The Rev. H. W. Thomas diamond medal, Leonora Antoinette Allen; gold medal, Agnes Nering; gold medal, Clara Belle Spaulding. For best average of scholarship—Diamond medal, ———. For excellence in composition—Gold medal, Grace Rogers. For excellence in harmony—Gold medal, Marie Charlotte Johnson. School of expression—Diamond medal, Frances Boyle.

Teacher's Certificate Class.—Piano—Dr. F. Ziegfeld diamond medal, Daisy Heist; gold medal, Ethel Hanevold; gold medal, J. Francis Connors. Violin—Gold medal, Esther Marie Watts; gold medal, Edith Morgan. Vocal—The Hon. Richard S. Tuthill diamond medal, Clara Katzenberger; gold medal, Gretchen Mehlman; gold medal, Esther Grimm; gold medal, Marie Clark. Best average of scholarship—Diamond medal, ———. For excellence in harmony—Gold medal, Herman J. Sampson. For excellence in his-

story of music—Gold medal, Warner R. Nelson. School of expression—Gold medal, Margaret Redfield.

Seventh Grade.—Piano—Diamond medal, Joseph Rohner; gold medal, Vera Plummer; silver medals for eight next best students, Hazel Leavitt, Alice Petersen, Hilda Erickson, Arthur Finkelstein, Esther Fry, Olive Neel, Rose Goldblatt, Agnes Eiberg. Violin—Diamond medal, Amy Neil; gold medal, Sadie B. McLaren; silver medal, Gwendolyn Allen. Vocal—Diamond medal, Edna Swanson; gold medal, May Hildreth; gold medal, Marion Kalish. For excellence in harmony—Gold medal, Alice H. Petersen.

Sixth Grade.—Piano—Gold medal, Agnes Blaska; silver medals for six next best students, David Phillips, Edith Brown, Mildred Goreham, Harry Hurwitz, Ethel Lund, Edmund Hahn. Violin—Gold medal, Sinclair White; silver medal, Rose Vitto; silver medal, Selma O'Neill. School of acting—Diamond medal, Maidel Turner Taylor; gold medal, Cassie M. Solon.

Hugo Heermann, the violinist, and his son Emil, have signed contracts to be concertmaster and second concertmaster of the recently formed orchestra of Cincinnati, to be directed by Leopold Stokowski. Mr. Heermann and his family will reside in Cincinnati after September 1.

Clarence Dickinson received the honorary degree of master of arts, Northwestern University, at the commencement June 8. Mr. Dickinson has filled many engagements as organist this past season, among which may be mentioned the formal opening, in a recital program, of the new organ at Fisk Hall June 8, the dedication of St. Bride's Catholic Church, Windsor Park, June 6, and a recital at Rochelle, Ill., May 31.

Sibyl Sammis-MacDermid, has had much more than the average artistic success this past season. Many excellent engagements have been filled by her, notably the Haydn oratorio, "The Seasons," with the Evanston Musical Club in April. On this occasion the Evanston Press said: "The best singing of the soloists was done by Miss Sammis in 'Oh, How Pleasing to the Senses.' She sings with clear, ringing tones and excellent breath control. It is to be deplored that this artist is not oftener engaged to sing with the club." The Index said: "Miss Sammis is not only good to hear, but good to look upon. The work presented Thursday evening seemed to lie well for her voice. The lovely duet for soprano and tenor will linger long in the memory of those who heard it." Mrs. MacDermid gave a recital program before the graduating classes of the Iowa State College June 8, commencement week, singing groups by Brahms, Strauss, the aria, "With Verdure Clad," and miscellaneous numbers. During Madame Schumann-Heink's last visit to Chicago she heard Mrs. MacDermid sing, and was enthusiastic in her admiration of the quality and timbre of her voice. Of the several songs written by Mr. MacDermid, Madame Schumann-Heink has promised to use two on her programs next season. "You are fortunate in being able to write such beautiful songs," said Madame Schumann-Heink to Mr. MacDermid, "and doubly fortunate in having such beautiful interpretations as Mrs. MacDermid gives them. It will give me great pleasure to sing them."

Gustaf Holmquist, basso, recently completed a very successful five weeks' engagement with the New York Symphony Orchestra, singing "The Messiah," "The Creation," "Arminius," "The Seasons," "The Walpurgis Night," "The Death of Minnehaha," and many other oratorios and cantatas, and numerous miscellaneous programs. Mr. Holmquist received some excellent press opinions, and was received everywhere with appreciation and enthusiasm. Other soloists who made the tour with Mr. Holmquist were Corinne Rider-Kelsey, Reed Miller, Martin and Van der Veer.

A very delightful and informal musicale and reception was given by Basil Millsaugh at the Chicago Beach Hotel June 7. Mr. Millsaugh, who is a Chicagoan, has been abroad studying with King Clark the last two years, and though he returns to Paris in the autumn for further study, he is now the possessor of a fine smooth basso voice, of resonance and exceptional range. Of a naturally musical temperament, Mr. Millsaugh bids fair to becoming another American success.

The Chicago Musical College entertained the members of the graduate class and post graduates of 1909 with a

musical program, followed by a reception and dance June 11 in Ziegfeld Hall. The patronesses were Mrs. O. L. Fox, Mrs. Herman Devries, Mrs. W. K. Ziegfeld, Nellie Kinsman Mann, Ida Belle Field, Bertha Smith-Titus, Letitia V. Kempster, Jessie Waters Northrop, Mrs. Carl Ziegfeld and Edith B. Whiffen. The committee of arrangements: Alice M. Brown, Agnes Nering, Sol Alberti, Leonora A. Allen, Mary Lutz, Blanche Adams, Edith Burlingim, Charlotte Johnson, Madge Miller, Elizabeth Fakler, Clara Spaulding, Walter Rudolph and Jennie Golden.

The Walter Spry Piano School held its annual commencement exercises June 8 in Assembly Hall, Fine Arts Building. Seven young graduates made up the program, as follows:

Duo for two pianos, Homage to Handel.....Moscheles
Ethel Brakefield.
Concerto in A minor, op. 54 (Allegro affettuoso).....Schumann
Ethel Keen.
Concerto in G major, op. 58 (Allegro moderato).....Beethoven
Charlotte Silversen.
Duo for two pianos, op. 15.....Rheinberger
Katherine Watson.
Concerto in F minor, op. 21, finale (Allegro vivace).....Chopin
Nellie Keuns.
Duo for two pianos, Mazeppa (symphonic poem).....Liszt
Cezella Corbitt and Jessie V. Wing.
Orchestral part on second piano by Mr. Spry.

Excellent work has been accomplished by those seven young students during their period of study, under the direction of and personally with the director, Mr. Spry. Good foundational work was in evidence, taste, a musical feeling for phrasing, and general good discipline were observable in all their work. Presentation of diplomas by the director and a reception followed the musical exercises.

Mary Wood Chase presented a very talented pupil, Alice Sweeney, in piano recital in Cable Hall, June 12. Like all the pupils of this very competent teacher, Miss Sweeney has exceptional technical control and much individuality. The program contained the Schumann "Kreisleriana," the Chopin fantasia, a delightful and charming composition by Karl A. Preyer, entitled "Serenade Espagnole," and the Wagner-Liszt "Spinning Song."

Bergljot Aalrud, the young contralto singer, who has been studying several years with Louise St. John Westervelt, was heard June 11 at the Illinois Theater in the Tchaikowsky aria, "Farewell, Ye Hills," from "Jeanne d'Arc." The timbre of this young singer's voice is lovely to a degree, and her training has been all it should be. Thus equipped, the future should hold much in store for this young artist.

Martha Lathrop, a piano pupil of Harrison Wild, was heard in recital at the Lexington Avenue Baptist Church June 7. Miss Lathrop played chromatic fantasy and fugue, by Bach; sonata, op. 53, by Schytte; "If I Were a Bird," by Henselt; reverie, by Strauss; concert etude, op. 36, by MacDowell; three Chopin numbers (etude, op. 25, No. 7; berceuse and polonaise, op. 53), and the "Tannhauser" march, by Wagner-Liszt. Miss Lathrop was assisted by Margaret Tarrant, who sang a group of songs and an aria from "Carmen."

Regina Watson presented a talented fifteen year old pupil, Katherine Hayes, in recital, June 12. The program was composed of the Bach prelude in D minor, and fugue in C; sonata in G minor, by Martini; mignon, by Watson; barcarolle by Staeger; impromptu, by Korotchenko; capriccio, by Longo; sonata in A minor, op. 42, by Schubert; impromptu in A flat and bolero, by Chopin, and the Mendelssohn "Rondo Capriccioso."

The summer session of the Chicago Musical College will open June 21, and continue for twelve weeks. The summer course is an excellent preparation for those who desire to enter the advanced classes in the fall.

The summer term of the Cosmopolitan School will begin June 26, ending on July 31, giving a course of five weeks. A summer term should be of vital interest to teachers and others whose time is so engrossed during the

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busy part of the year as to make study at that period impossible.

A very well arranged program for elementary grade pupils was that of Rachel Busey Kinsolving for the nine little pupils presented by her in recital in Cable Hall, June 9. "Hieland Laddie," by Morey, was played by Richard Brandt; Nevin's "Shepherd's Tale," by Elizabeth Shoemaker; "Hunting Song," by Lynes, and the Poldini "Music Box," by Esther Skinner; "Valse," by Dennee, Gertrude Brandt; the "Fairies' Music Box," by Hall, Dorothy Schumacher; "Hide and Seek," by Schytte, Olga Swanlund; "Gavotte," by Handel, and "Venitienne," by Godard, Verna Mahara; "Elfin Dance," by Grieg, and "Pan," by Godard, Marguerite Mueller; and "Pavan," by Sharpe; "Song of the Lark," by Tchaikowsky, and "Curious Story," by Heller, Frank Schumacher.

Birdce Blye has had a brilliant and successful season, with many recitals in the East, West and South. Madame Blye already has booked many engagements for next season. She will again play the "Eroica Sonata," by MacDowell, with which composition she has had so much success; many novelties have been added to her repertory among which are some original compositions by Liszt. The wonderful sonata in B minor, by Liszt, will be played by Madame Blye in many of her recitals next season.

A very interesting concert was that of June 10 at Orchestra Hall, by the chorus of the Sunday Evening Club, under the direction of Clarence Dickinson, assisted by Marion Green, baritone, and Frederick Morley, pianist. The work accomplished by this body of young singers is quite remarkable considering the short time they have been organized. Their intonation, dynamic contrasts and musical appreciation would do credit to a much older chorus. The numbers heard on this occasion were: "The Heavens are Telling," from "The Creation," by Haydn; "The Long Day Closes," by Sullivan; "Hear My Prayer," by Mendelssohn, with soloist; "The Vikings," by Fanning, and Ladies' Chorus, with Mr. Green, in "Ave Maria," by Gelbke. The membership of the Sunday Evening Chorus is as follows: M. Baldwin, Bessie Beyer, Emeline Brown, Marjorie Booth, Ethel Barker, A. B. Berkheiser, Mrs. C. M. Ballard, Della Brunswick, Alice I. Cramer, Ella V. Conway, Etta V. Cross, E. A. Compton, W. S. DuBois, B. F. Dunn, Martha Geyer, J. H. Gay, Blanche Gay, Susan Groves, Grace Griffin, V. Harter, Isabel Hanlon, H. Heller, Helen R. Hughes, Grace Hanlon, Gladys Hill, M. Herman, Mrs. M. B. Ireland Irene Jerrux, J. A. Klafzinsky, H. F. Lampkin, E. N. McLeod, E. B. Mapell, Blanche Newton, August Nelson, Annie Nelson, Fay Pollock, Maurice Puckey, E. Pershine, Lydia Pope, F. W. Roediger, Claribelle Rice, Lina B. Richardson, J. Rosenwall, A. Ruff, F. C. Rolfe, R. C. Reece, E. L. Stephen, Bessie Shelmire, Mrs. B. K. Schwarz, J. D. Simpson, Minnie Sampson, S. B. Thompson, W. W. Towne, Mrs. W. W. Towne, Jean Welch, May Welch, E. J. Walsh, Anna Waters, F. C. Rolfe, librarian, and A. Ruff, assistant librarian. EVELYN KAESMANN.

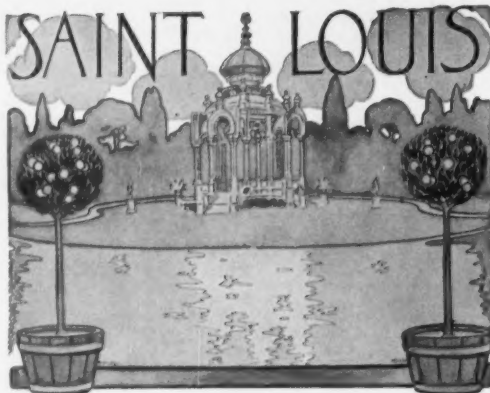
Nordica to Sing at Ocean Grove This Summer.

R. E. Johnston, who is now in London, has closed more bookings for Madame Nordica. The prima donna will sing at one of the late summer festival concerts at Ocean Grove, under the direction of Tali Esen Morgan. This is not her first appearance at the New Jersey watering place. Mr. Johnston has also booked Madame Nordica for autumn and midwinter concert tours, which she is to make between her engagements at the Metropolitan Opera House.

Clara Clemens at Her Father's Villa.

Clara Clemens, the contralto, is now resting at her father's Italian villa in Redding, Conn. As announced in THE MUSICAL COURIER, Miss Clemens will sing next season under the management of R. E. Johnston.

The San Ferdinand Theater, in Seville, tried to give an opera season, but was forced to close, owing to inadequate receipts.



St. Louis, Mo., June 10, 1909.

Graduating exercises of the largest conservatories will take place within the next few days. Beethoven Conservatory will have its exercises in the Conservatory Hall June 12, when forty-five graduates will receive diplomas. Strassberger Conservatory will have its graduating exercises June 20, in the Olympic Theater, when a class of fifty-four will be presented with diplomas. Courath's Conservatory will graduate a large class at the Odeon June 21, presenting graduates of the first, second and third degrees.

Nellie Widman, contralto, of St. Louis, who went abroad several years ago to study with Alexander Heinemann, of Berlin, is expected home shortly. According to reports Miss Widman has been engaged in concert work in Germany the past winter with good success.

One of the most interesting pupils' recitals of the season was the organ recital given by the pupils of Charles Galloway, at St. Peter's Episcopal Church, June 8. Among those who participated were: William Rushing, of Bertrand Mo.; Amanda Grahe, of East St. Louis, Ill.; Florence Towle, Miss Baker, George Henry, Sadie Mahaffey, Ruth Davis, of Parsons, Kan.; Hubert Cohn, and George Cibulka.

At the Grand Avenue Presbyterian Church a special music service was given last Sunday evening. A sacred cantata, "Prayer, Promise and Praise," by W. H. Neidlinger, an American composer was presented. The choir was composed of Luella Webb, soprano; Mrs. Winton E. Barker, alto; F. W. Shackelford, tenor; Edward Dierkes, bass, and Edward M. Read, organist and director.

Lillian M. Pauline Guy, post-graduate of the Kroeger School of Music, gave a piano recital June 4, in Musical Art Hall. Miss Guy is a worthy exponent of the Kroeger ideals and gives much promise for the future.

The song recital given at the E. Prang Stamm School of Music, by Mrs. Franklin Knight, contralto, assisted by Ernest Prang Stamm, pianist, June 4, proved quite a success. Mrs. Knight's program contained songs by Rossi, Brogi, Grieg, Ronald, Mary Salter, and Cowen. Mr. Stamm played compositions by Paderewski, Sinding, Rachmaninoff, d'Albert, Scriabine, and Huber.

Students of the Weltner Conservatory of Music were heard in recital, June 4, in the Conservatory Hall.

E. PRANG STAMM.

Louise Sturdevant Dixon's Recital.

The final recital by pupils of Louise Sturdevant Dixon, at Oritani Hall, Hackensack, N. J., took place June 10, before a large company of interested people. The entire evening was devoted to piano playing, solos, duets, trios, two piano and three piano arrangements figuring on the well arranged program. It is evident that Mrs. Dixon does not spare herself, but works hard, very hard, with her pupils, and the result is most gratifying.

Maloise Sturdevant Dixon, Marion Ford, Anna Terhune, Charlotte Terhune, Kathryn Terhune and Barbara Trego began the evening with a performance of excellent unity

of Mrs. Beach's march from "Summer Dreams." It was followed by Walter Ludwig, a small lad, who played with good rhythm, showing much improvement in six months' time, Reinecke's "Good Bye" and "Little Sandman." Liszt's "Gondoliera" came next, performed with clean cut touch and rhythm by Kathryn Terhune. Little Maloise Sturdevant Dixon played Heller's chromatic etude, a difficult piece, and a mazurka, written for the black keys, by Herzog, with good tone, technic and taste. Mrs. Dixon's talented daughter then transposed the piece to another key, not an easy thing to do. Many people are watching her career with interest. "Cavalcade," by Strelezki, and "Message," by Heller, followed, played by Marion Ford, Elizabeth and Kathryn Terhune. The bravour of this union playing, and the nice taste and expression, together, made it most agreeable music for the three pianos. Barbara Trego, a talented young girl, played two preludes by Scriabine, which must be difficult to memorize as she did, and Bendel's charming "Hans in Luck" (from "Fairy Tales") with good technic, expression and repose interesting to everybody. To the expert observer it sounded as if she had attained a good deal of her teacher's expression and manner. Anna Terhune continued the program with the "Evening Star" and Raff's difficult march in D major, playing with sureness and style. Her octave work as excellent. Gottschalk's arrangement of the overture to "William Tell" was played by Charlotte and Elizabeth Terhune brilliantly, both players overcoming the rhythmic difficulties very well indeed. Harry McCreary Clark, of a well known family of Erie, Pa., a pupil at the Steinway Hall studio, was to have played pieces by Nevin, Schumann and Sinding, but on account of illness could not appear. Very good taste, brilliancy and fluent technic characterized Charlotte Terhune's playing of a Mozart fantasia, a Czerny wrist study and Moszkowski's waltz in A major; she has decided talent and promise, showing thorough and systematic study. The final number was an arrangement for two pianos of melodies from operas by Verdi, played with scintillating effect, coupled with expression, by Marion Blauvelt, Maloise Sturdevant Dixon, Charlotte and Elizabeth Terhune. All who played solos played from memory, without hesitation, using the pedal well, and displaying the result of concentration and application. All the other ensemble pieces were played from memory, showing careful, thorough preparation.

Mrs. Dixon applies her own "memorizing system" in all cases, and the result is that the pupils learn everything by heart. Worth mentioning, too, is her quiet dignity, so full of ease and perfect aplomb; this undoubtedly gives the pupils increased confidence.

The stage was handsomely decorated with palms and flowers, and careful attention was given to all the players by an audience numbering several hundreds of the best people of the vicinity. Mrs. Dixon is to be congratulated on the very good showing by her pupils, the results obtained by her college and conservatory training and by application of the Carl Faelten system of teaching the piano, she having been a pupil of that master.

Madame Gadski's Plans for the Future.

Madame Gadski's re-engagement for the Metropolitan Opera House will permit the prima donna to devote but a limited portion of next season to the concert field. Madame Gadski, who is at present enjoying her vacation in Berlin, with frequent automobile trips to neighboring towns, will return to America the middle of October. Her annual New York recital at Carnegie Hall will be followed by concerts in the New England States and the Middle West, and the tour is now practically booked complete.

"Electra" and "Princess Brambilla" were the two operatic novelties that excited the most interest in Munich last season. Strauss' work had far more success than the other.

Fibich's "The Bride of Messina" had a successful revival in Prague not long ago.

Burrian intends to leave the Dresden Opera next fall.

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NEW YORK, JUNE 14, 1909.

Two notable gatherings of organists last week deserve a leading place here, namely, the annual banquet of the American Guild of Organists, in the highly artistic grill room of the Hotel Ansonia, and the final meeting previous to the formal convention at Ocean Grove of the National Association of Organists. The Guild members and their guests, numbering fourscore people, after the dinner at 9:30 p. m., were called to order by Warden Hedden, who introduced the chaplain, the Rev. Dr. Grosvenor. He spoke in felicitous fashion, with humor and choice language. Rev. Dr. McClellan, an honorary associate, began with "remembering that 'the longer the spoke the larger the tire'" and continued eloquently. Rev. Dr. Wrigley followed, in a talk full of wit, altogether impromptu and convulsing. Arthur Foote, the honorary president, brought a heart warming greeting from the Boston Chapter, paying tribute to George A. Burdett, the first dean. Huntington Woodman advocated extending the membership; Frederic Maxson, of Philadelphia, said pleasant things; Mr. Brewer told of the new constitution and charter, expecting the latter soon; John S. Camp, of Hartford; Samuel A. Baldwin, Will C. Macfarlane, Walter Henry Hall, H. W. Gray, Homer N. Bartlett, Charles T. Ives, Dr. J. Christopher Marks, all said things of more or less moment. Mark Andrews did some musico-poetic "stunts" at the piano which amused all, and William C. Carl's name was specially mentioned by the warden as responsible for the excellent arrangements of the banquet. At the close of the talks Dr. Grosvenor rose and said: "Mr. Warden, I must say that never have I heard so many brief speeches so full of good sense and feeling, and I must congratulate the guild on this." It was the largest gathering at a banquet, and a conspicuous feature was the presence of many ladies, both members of the guild and guests. Among these were Edith Blaisdell, Kate Elizabeth Fox, Fannie M. Spencer, Gertrude E. MacKellar, Louise D. Odell, Mrs. Carl Schmidt, Mrs. J. Christopher Marks, Mrs. F. W. Riesberg.

The last meeting of the local organists interested in the National Association of Organists, which is to convene at Ocean Grove August 3 to 12, at Tali Esen Morgan's studios in the Broadway Arcade, was chiefly distinguished by the considering of proper subjects for papers and talks by prominent organists to be delivered at the convention. The following was tentatively agreed upon; papers and talks on voluntaries, hymn tunes, chants, anthems, choral services, organ accompaniments, church choirs, recital and concert work, organ composers, ancient and modern; the modern organ, extemporization, organ building, etc. Men were suggested as best suited for certain papers, William C. Carl, for instance, for the paper on "Recital and Concert Work." It was agreed that the recitals should be given exclusively by American organists, and that there would be three daily sessions. Following the deciding of the topics William C. Carl was introduced to read a paper on "Demands on the Modern Church and Recital Organist." This was full of meat, of good sense, of humor, and was vigorously applauded. Especially his "Mozart's Ten Commandments" and "Rules for Playing the Organ at the Meeting House" caused merriment. The association has now some four hundred members, and the convention promises to be a notable event. Lunch followed, and general sociability and good fellowship testified to the comradeship of the gathering.

The closing recitals of the Wirtz Piano School took place June 8 at the school, 120 West 124th street, and June 11 at Y. M. C. A. Hall, West 125th street, Harlem. At the first a score of pupils played eight hand and solo pieces, and at the latter there was much variety of instrumental music. The good work done at this piano school is well known, and from season to season one sees budding pianists become experts, playing with quite professional effectiveness. Those who played solos were Marion Hubbard, Eva Slawson, May Markham, Mildred Ellis, Albert Roermann, Mabel Rufner, Viola Danielson, Adolph Roermann, Margaret Kitchelt, Dolly Patterson and Mae Symes. Misses Rufner, Danielson, Kitchelt, Patterson and

Symes did especially good work, playing standard piano works. Ensemble pieces were played by Mary Ives, Mathilda Schloss, Ella Hill, Bertha Knower, Adolph Roermann, Mabel Rufner, Margaret Kitchelt and Viola Danielson. Pretty in effect was the time beating by a class of twelve on bell like instruments which tinkled pleasantly, and the recitations on "A Musical Period" were excellently well done. All solo pianists played from memory, and a large audience applauded the players, presenting them with flowers in quantities.

Harriet Barkley, soprano, who has studied with Madame von Doenhoff, and Charlotte Moore, a violin pupil of Hjalmar von Dameck, took part in a concert in Webster Hall June 13. Miss Barkley was recalled several times, for she sings well. Miss Moore pleased greatly, Vieuxtemps' "Ballade and Polonaise" being several times interrupted with applause. She plays with dash and expression. There should be a career in store for this young violinist, who is modest in manner and sympathetic in appearance. Others concerned in the concert were I. Josephs, solo pianist; Mannheim Panitz, baritone, and Leona S. Goldberg, accompanist.

Moritz E. Schwarz's pupils at Hasbrouck School of Music, Jersey City, did well in the musicale and commencement. Marie Louise Betcher, Clara Quaife, Edith Grimm, Mabel M. Sniffen, Bessie M. Wolverson, Irma Meharg, Grace Cullman and Florence Muller played or sang at the musicale. Mabel M. Sniffen, fourteen years old, who played Liszt's second Hungarian rhapsodie at the musi-

pany, finishing a week's engagement. Excellent actor, possessing a sonorous voice and the right stage presence for this part, he was successful.

Jeanne Gaten is the name of a young French-Canadian singer said to possess a marvelous voice, and planning to study here in the autumn. Mrs. J. A. Sterns is among several prominent musical people especially interested in her future. Her sister, Mlle. Ducharme, of Montreal, is the head of a committee which is raising funds to send her here, and in due time THE MUSICAL COURIER expects to publish a picture and estimate of the singing of the remarkable young girl.

Charles Abercrombie, professor of singing, solo tenor for ten years to H. M. the Queen of England; solo tenor at King's Chapel, Boston; solo tenor at the First Presbyterian Church, Chicago, gives lessons, Wednesdays, at 44 Second avenue, Long Branch. His New York studio is at 400 Fifth avenue. To name some of his prominent professional pupils: Ethel Jackson, prima donna, "Merry Widow"; Dorothy Morton, prima donna, "The Geisha"; Charlotte Dennebecq, prima donna "Rob Roy"; Bessie Blitz Paxton, prima donna soprano; Louise McCleery, prima donna, "Pearl of Asia"; Bessie Graham, prima donna contralto; Marta Spears, solo contralto, St. Peters Episcopal Church; Will Weedon, principal tenor, "Merry Widow"; Signor Cantori, principal baritone, Italian Opera Company; B. Steinberg, principal baritone, Savage's English Opera Company; Jay Hopping, solo bass, Calvary Church.

Willie Park Blair is a young Southern soprano with an excellent voice, who has studied some length of time with Madame Mott. She sang "O Divine Redeemer" with distinct enunciation and expression, and purposes returning to continue studying in September.

E. Eleanor Patterson, the contralto, having accepted an engagement as soloist with the Christine Lind Concert Company, to tour next season, she is free to sing as substitute in church in June and July.

Caroline Eggleston-Shaver gave a pupils' recital at Municipal Hall, Edgewater, N. J., which was highly satisfactory, the pupils, from representative families, acquitting themselves with credit. Those who took part were the Misses Huiners, Fitzgerald, Ross, Higgings, Doris Spen and Myers. At the Metropolitan Temple, "Cavalleria Rusticana" was given in concert form under her direction by the following singers: Misses Parks, Beh, Edwards, Messrs. Landau, Cooper, and a chorus.

Louis Sajous, baritone and teacher, continues his large New Haven class as usual, and spends Thursdays of each week at studio 709, Carnegie Hall.

Frank Sterling, basso, of Chicago, presents letters of introduction from Emil Liebling, and is open for church work. He is said to be a superior singer, with a resonant bass voice, and has had large experience.

Georgia and Kittiebell Stirling, the former a president of the Alabama State Music Teachers' Association, have been busy with various pupils' concerts. Their students gave a recital of violin and piano pieces May 20; they took part in the concert by the Clara Schumann Club June 3; June 4, the forty-second annual commencement of St. Vincent's Select School occurred, where the Misses Stirling have charge of the music; and the same evening the advanced pupils gave a recital at McGill Institute.

Elizabeth Celli (Madame Arrighi) made an excellent impression at the Metropolis Theater last week as the heroine in Verdi's "Aida." Her voice has the pure Italian timbre and her singing was notable for purity. The quality of her voice is beautiful, and on the dramatic side Madame Celli succeeded in giving a faithful portrayal of the Ethiopian slave. Gustav Hinrichs has engaged Madame Celli for the engagement of the Hinrichs Grand Opera Company will fill at Atlantic City.

The sixth annual concert by the Adelphia College Glee Club, William Armour Thayer, musical director, was held Tuesday evening, June 15, at the College Hall, Clifton place and St. James place, Brooklyn. Hendrika Troostwyk, violinist, was the assisting soloist. Sidney Dorlon Lowe was at the piano.

Jessie F. Sacks, whose piano studio is at 124 East Eighty-first street, has left New York for her summer home at Star Lake, St. Lawrence County, N. Y. Miss Sacks is a Joseffy pupil. Besides piano instruction, she "coaches" advanced pupils, and as accompanist and ensemble performer her fame is growing.

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cale, is the composer of the "Commencement March," arranged for orchestra by Mr. Schwarz. His own "Yellow Buttercups" was sung by the chorus at the commencement.

Edward Strong, the tenor, has returned from a tour of five weeks with the Pittsburgh Festival Orchestra, singing in Maryland, Virginia, North and South Carolina. He appeared in thirty-three concerts in sixteen different cities, in "The Creation," "Stabat Mater," "The Rose Maiden," etc., and in Norfolk the quartet, consisting of Misses Hinkle and Hussey, Martin and Strong, sang "In a Persian Garden," with orchestral accompaniment. In Richmond they gave a "Midsummer Festival" of nine concerts, which were largely attended. Tali Esen Morgan conducted the Wednesday Club in "Gallia," Madame Jomelli singing the solo part. The tour was most successful, and again demonstrated the increasing demand and appreciation in the South for the highest class of music. Mr. Strong goes West soon, and will have a class of vocal pupils during July and August, in Northfield, Minn.

Abbie Clarkson Totten, her young pupils, little Eva Staples, Katherine Wahler, Pauline Sorlin, and Eleanor Bennett, mandolin virtuoso, were the successful features of an afternoon concert under the auspices of the Social Session of United Council. Madame Totten's singing of ballads, and the good work of her pupils pleased the large audience. Miss Bennett is a thorough artist, tall and graceful in person, and pleasing in her manner, so she made a hit. The lamented Mrs. Theodore Sutro was specially interested in her.

Francis Motley sang Devilshoof in "The Bohemian Girl" in Newark recently with the Aborn Opera Com-



HOTEL NOTTINGHAM,
BOSTON, Mass., June 12, 1906.

Because of the new wage scale of the Musicians' Protective Union, the Metropolitan Park Commission will give a less number of band concerts during the present summer in the Metropolitan Park Reservations. This decision was announced only last week, as a result of several months' negotiations and waiting. The increased demands of the union were made early in the year, and the commissioners decided then to call for bids, but these being too high, according to their standards, were finally rejected. Formerly there have been concerts twice a day at Revere and Nantasket, but this season there will be concerts at the former place only Tuesday and Thursday afternoons, and Saturday and Sunday afternoons and evenings, while at Nantasket these will take place Tuesday afternoons and the afternoons and evenings of Thursday, Saturday and Sunday. The amount paid out by the commissioners will be exactly the same as that of last year, but there will be only thirteen concerts given, while twenty-eight made up the series of last season.

Saturday afternoon the Faelten Pianoforte School was the scene of a gala occasion, scores of children of all ages being in evidence here and there for the final recital of this season—at least by the children. Some of them were too small to come alone, and nurses and mothers crowded the halls, so, as one visitor said, it quite resembled "Children's Day" at the World's Fair, for everywhere one stepped there was a little one—the only difference being that a roll of music was being hugged by each young musician. The recital itself was of excellent character, and the program, although long, was enjoyed by a very large and enthusiastic audience. Two pieces from Sartorio comprised the opening ensemble number, and others were by Parlow, Cramer, Tschakowsky, Gurliitt, Schumann, Siegfried Wagner, Schytte, Reinhold, Hummel and a couple of small compositions, a waltz, played in any minor key, and tarantella in any major key, both written by Warren S. Smith, a young member of the faculty. These, played to demonstrate the Faelten system, were well done.

Laura Hawkins is just now spending some time in London, England, where she has gone for the summer, and

will protract her stay in Europe until October, when she will return to her studios for teaching.

E. Cutter, Jr., is spending most of his spare time in a picturesque camp not far from Boston, using his motor cycle to carry him back and forth from his studio at 6 Newbury street.

Madame Franklin-Salisbury is hearing from her professional pupils here and there, and in every instance each is doing excellent work. Madame Salisbury's annual recitals are always features of the musical season, and the one which she and her assistants had prepared for the present month seemed to all concerned to have surpassed, so far as beautiful voices and a fine program, all former ones, but the public has not had the pleasure of hearing it, as the very serious illness of Madame Salisbury's husband made it positively necessary that it be deferred, so next autumn the many friends of the madame and her large number of pupils will hear the program. A delightful pupil, Helen Crosby, of Bath, Me., recently gave a program in her home town, and was accorded generous praise for a most beautifully executed list of songs, although she has studied only two seasons with Madame Salisbury. Her numbers included songs by Lehmann, MacDowell, Brahms, Whelpley, Nevin, Mrs. Beach and others. Of her singing the press says:

Miss Crosby has made remarkable improvement since she last sang here. She has a pure soprano, smooth and flexible, and her enunciation was a marked feature, her every word being perfectly distinct. —Bath, Me., Times.

Other pupils giving programs are Christiana Caya, soprano and pianist, and who bids fair to excel in both, and Helen Ames.

Evelyn Fletcher-Copp will open her summer school at Green Acre, Me., July 5, at the same place as chosen last year—certainly an ideal location for Mrs. Copp's admirable work. This very busy teacher and lecturer has just completed the following tour of lectures on the Fletcher system of music: May 11, New York, in one of the Carnegie Hall studios—fine attendance; May 13, for the New York branch of the Musical Therapeutic Association—much interest shown, and many questions asked; May 14, at Wilkesbarre, Pa., before a very large audience; then, on May 17 and 18, in Nashville, Tenn., and later at Chattanooga and Birmingham, where she was charmingly entertained, speaking first to the children—then to the parents. Mrs. Copp found a very flourishing Fletcher school in Birmingham (presided over by Mrs. J. S. Bridges, who has been successful enough to add other instruments to the piano); Little Rock, Ark.; Covington, Tenn.; twice in Memphis, Tenn., by request; and later in Kentucky cities, also at Pittsburgh and Harrisburg, Pa., where an audience of nearly one thousand people was present to hear this famous woman. The largest number of students on record is booked for the present season to study the system with Mrs. Copp, she having them already registered from California, one from England, many from the South and Canada. A most attractive brochure

has been arranged by Mrs. Copp, showing that Lalage Fletcher will again teach voice as last year, and the piano department will have for its head Susan Bray Dungan, who comes with very fine references, and best of all, is just from a long course of study in Leipsic.

The position of organist at Trinity Church, which was recently left vacant by the resignation of its former choir-master, Wallace Goodrich, is to be filled by Ronald M. Grant, the present organist of Grace Church, Orange, N. J., and will be taken by Mr. Grant the latter part of the summer. He is said to be unusually successful in the management of boys' choirs, and a connoisseur in the English cathedral school music, having been educated chiefly abroad, with Alexandre Guilmant, of Paris. Mr. Grant has devoted considerable time to composition, having written several complete services as well as anthems and organ symphonies. He is said to have been especially successful in the training of boys' voices, so it is good for Boston to have the healthful influx of such an element, for it is only through interchange, exchange and co-operation of ideas and activities that any one or anything grows. Largely, then, for this advancement on the part of the management of Trinity Church, should Mr. Grant be most cordially welcomed.

The orchestra of the New England Conservatory of Music, with the assistance of some of the advanced students, gave a concert Wednesday afternoon at Jordan Hall, a feature of which was the conducting of Horace Whitehouse, instead of by Mr. Chadwick, the former being a student of the school. The program included Verdi's offertory from the "Requiem" for quartet with orchestral accompaniment, and sung by Stella Crane, Ethel Keach, Howard Lyman and John J. Morgan.

A visitor to Boston the past week was Carl Sobeski, well remembered by a host of friends and pupils. Until quite recently Mr. Sobeski was touring all through the Far West, in Mexico and in the immediate South, where his singing was so well received, and he was royally entertained everywhere. Probably it was in San Antonio, Tex., and New Orleans that Mr. Sobeski remained longest—hence reaped more honors for his fine work. He was accorded the proverbial latch string of the South, and he reports a charming time. Since returning to New York, Mr. Sobeski has been the guest of Mr. and Mrs. Solon Borglum, the former the sculptor of note, at their summer home called by the suggestive name of "Rocky Ranch," in Norwalk, Conn., and where a most attractive colony of artists is settled every summer—the dub of "Silver Mine" being applied to the colony. Mr. Sobeski will spend a month of the warm season in hunting and fishing in Northern Canada, then rusticate on the North Shore until fall, when he will locate in New York.

Edith Noyes, who became Mrs. Roy Godard Greene prior to her season's closing, is now in Europe with her husband enjoying the sights of London. These musicians have sent a postcard to this office, on which is scribbled: "Having a glorious time. Soon cross over to Paris to remain a month." The imposing front of St. Paul's adorns the back of the travel stained postal.

One of the best pictures ever taken of Katharine Goodson beautifies a postcard, one of which found its way to the Boston representative of THE MUSICAL COURIER a few days since, written on board the steamship Baltic, in this way: "Very many greetings from S. S. Baltic, en route for England—(signed) Katharine Goodson-Hinton, Arthur Hinton." Thanks. Many greetings are herewith returned to the bonnie English gentlewoman artist and her excellent husband.

Frank O. Nash has been engaged as organist at the commencement exercises of Lawrence Academy at Groton, Mass., June 12, and June 16 he will perform the same function at Derby Academy, at Hingham.

Arthur C. Pray, who by the way is a member of the faculty of the Granberry Piano School, New York, and Miss Scorgie, of Cambridge, Mass., will be married this Wednesday, June 16. George Granberry, at present a visitor in Boston, and the director of the above mentioned school, speaks in the highest praise of Mr. Pray's work as a pianist and teacher.

Saturday, June 12, the regular pupils' recital at the New England Conservatory of Music took place in Recital Hall, with these players and singers taking part: Hortense Drummond (South Bend, Ind.), song, "Im Herbst,"

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Franz; Janet Gemmel (Owosso, Mich.), piano, concerto in E flat; Edith Chapman (Centralia, Wash.), sonata, op. 13; Henry Andres (Marlboro, Mass.), violin, polonaise in A, Sitt; Ella Dyer (Salt Lake City, Utah), sonata, op. 26, Beethoven; Viola Brown (Bristol, R. I.), nocturne in F minor, Chopin; Wesley Howard (Quineberg, Conn.), aria, "My Soul is Athirst for God"; Walter Loewe (Dorchester), concerto in G minor, Seitz; Hazel Philips (Laconia, N. H.), "Consolation," in E major, Liszt; Lili Heubach (Dorchester), impromptu in C sharp minor, Reinhold.

Mrs. George Greene, assisted by her husband and daughters, Ruth and Esther, the latter a talented pupil of Richard Platt, gave a pleasant recital at T. J. Coolidge's home last Tuesday afternoon before a room well filled with musical people. The program, recently published in these columns, was much enjoyed.

A. Maquarre will begin as conductor of the "Pops" in Symphony Hall this present week, continuing for the three concluding weeks of the season, and promises to play several of his own compositions, most of which are light and attractive in conformity with the policy of the management—and a very sensible one.

The pupils of Florence Jones, teacher of violin, were heard by many friends at Steinert Hall last Friday evening in a program which showed good variety and which held the attention of all listeners. The opening number was Rehfeld's Festmarch, ensemble, followed by selections from Moret, Atherton, Joseffy, Chopin, Moffat, Bradac, Seybold, Bohm, Eberhardt, Henselt, Arensky, Kohler, Dancle, Hubl and Stang, finely played by these pupils: Dorothea Fuller, Anna Fox, Mrs. Schildach, Lorea Jameson, Evelyn Copeland, George Mortimer, Roscoe Ernest, Walter Starr and the ensemble class. Miss Jones is to be congratulated on the results of very evident good teaching on her part.

Madame Gardner-Bartlett, now in London as the guest of Madame Nordica, sends "greetings to THE MUSICAL COURIER." This artist will give a recital in London at Aeolian Hall, June 18, in the height of the season. On the picturesque postcard she sends she adds: "I sang to Liza Lehmann's own accompaniment at her home on yesterday."

The unprecedented success of Lilla Ormond in London is not to be surprised at, as this young contralto has unbounded energy and personal charm. She recently sang at Dorchester House at a brilliant function given by Ambassador and Mrs. Reid—besides scoring a triumph at her recital in Bechstein Hall, London, when the sedate Londoners were most enthusiastic over the singing of this American girl.

The musical and likewise social life on the North Shore will be especially brilliant the coming July and August, as President and Mrs. Taft are to have a summer cottage there. Already plans of every description are being made for the pleasure of the illustrious head of the nation and his interesting family.

Van Der Veer-Miller Nuptials.

Reed Miller, the tenor, is to be married to Nevada Van Der Veer, the contralto, Wednesday morning, June 23, at St. Mary's Church, Springfield Center, Otsego County, N. Y. Like Jacob of old, who served seven years for Rachel, Mr. Miller and his bride-to-be have been faithful and true a similar length of time, all through the years of separation entailed by foreign study and the vicissitudes which fall to the lot of the New York singer. Immediately following the ceremony the bride and bridegroom will depart for Saratoga, then on to North Adams, where they sing in concert, to Lake Champlain for concerts, returning to Lake Otsego for the remainder of the summer. This is the "Glimmerglass" of Cooper's novels, a beautiful spot, and it is calculated to bring mental and physical refreshment to both young artists. Next season she will be heard in many important concerts. A picture of the bride-elect appears in the Paterson Festival story on another page of this issue.

Dalmores sang successfully at Cologne not long ago.

RICHMOND MUSICAL FESTIVAL.

RICHMOND, Va., June 7, 1909.

The greatest musical festival ever given in Richmond closed Saturday evening, June 5, with glory and honors, which must have been gratifying to both promoter and artists. Every program was a gem in itself. The opening concert served to introduce the world famed chorus director, Tali Esen Morgan, and the work given was Cowen's "Rose Maiden," with orchestral accompaniment by the Pittsburgh Festival Orchestra, under the able direction of Carl Benthaler. The following artists appeared in this work: Florence Hinkle (Rose Blossom), Ada Campbell Hussey (Gardener's Daughter), Edward Storg (Forester), Frederic Martin (Spring), assisted by the chorus of the Richmond Wednesday Club, augmented by two hundred singers of the best church choirs in the city. Expectation had its fullest fruition in the presentation of the great and glorious work, and the combination was invincible.

The second concert of the series was an impromptu program, caused by the illness of the great favorite, Madame Maconda. It was a brilliant audience that awaited the appearance of that charming artist in her celebrated aria, the "Mad Scene" from "Hamlet," when Mr. Radcliffe came forward with a telegram announcing the inability of Madame Maconda to keep her engagement. This artist has sung several times in this old capital, and there is no artist today who has such a warm spot in the hearts of the people as has this singer, who has sung herself into the hearts of the people. Her numbers were filled by Miss Hinkle, Miss Hussey, Mr. Strong and Mr. Martin who appeared in solo, duo and quartet numbers. The Pittsburgh Festival Orchestra, under the direction of Carl Benthaler, fairly outdid itself in trying to compensate for the absence of Madame Maconda. Mr. Kohler rendered with Hungarian fervor a violin solo, Hubay's czardas; the overture played Goldmark's "Queen of Sheba" overture, dance from "Henry VIII"; "Persian March" (Strauss), Liszt's "Symphonic Poem" and works by Mendelssohn and Kretschmer. Miss Hussey sang the celebrated aria from "Rienzi"; Miss Hinkle gave Elizabeth's aria from "Tannhauser"; Mr. Martin gave with fine effect, "Why do the Nations?" from "The Messiah." The celebrated duet from "Faust" was sung by Messrs. Strong and Martin, and an extra pleasure given by this charming quartet of singers was the splendid rendition of the "Spinning" rondo from "Martha," which received a double encore.

The third concert of the series was Jomelli Night, when the Dutch queen of song delighted an audience such as never was seen in an auditorium before in this city. A great singer, a great chorus, a superb orchestra and enthusiastic audience all combined to make an everlasting milestone in the musical history of Richmond. This concert served to introduce Madame Jomelli as soloist, and the Wednesday Club Chorus in Gounod's cantata, "Gallia," under the baton of Tali Esen Morgan. It reached the zenith of its glorious career and brought forth a thunderous response from the audience that made the great building tremble. They gave such a rendition of the charming cantata that it appealed in the fullest degree to the appreciation and taste of Richmond's music lovers. The blending of the voices of the leading singers, the orchestra and chorus was high perfect, and deserved the applause bestowed by the representative audience. The singing of the Wednesday Club was marked by almost flawless work, the phrasing of all parts being particularly pleasing to both leader and audience. While this concert was a great triumph for Madame Jomelli, it was also a triumph for Mr. Morgan, who has firmly established his reputation as the greatest choral conductor Richmond has ever known. The concert came to a close with Liszt's "Second Rhapsody" and "Hail, Bright Abode," by the orchestra. The works being so familiar, were appreciated and greatly enjoyed. At this point Mr. Morgan came forward and delivered the following:

As a stranger and a visitor to your city and after the honor and pleasure of conducting your splendid Wednesday Club Chorus in the "Rose Maiden" on Monday night and "Gallia" this evening,

I ask your permission to say a few words to you before my departure to New York tomorrow.

I have learned with extreme pleasure that a public movement has been inaugurated to place in this fine auditorium a magnificent organ—one of the best in America—and through the action of the Wednesday Club and the generosity of Mr. Radcliffe that the first \$1,000 has been pledged, and that now a definite plan has been begun to secure the necessary \$25,000.

Last August there was held at Ocean Grove, N. J., the first national convention of organists, and this coming August, at the second convention, it is expected that fully 5,000 delegates will be in attendance. It has fallen to my lot as the national honorary president to reach the 200,000 organists of this country, and one of the leading and most important matters discussed by these organists is the building of town halls with great orchestral organs, where the people of the cities can hear the grandest and best there is in music.

What a pleasure it would afford me to be able to announce at the next national convention that the city of Richmond, of Old Virginia, was the first in the United States to make this dream a reality.

The organ is the king of instruments, and the nearest approach to a grand symphony orchestra. The organ and the organist have been already too long confined within the sacred walls of the church, where nothing but sacred music can be heard, where popular applause is prohibited, and where occasionally recitals are given free, and therefore never appreciated.

Our cities provide music in the parks during the summer months, but there is little opportunity in the winter of hearing concerts at a nominal cost. The poor man has open to him only the cheap vaudeville shows and the moving-picture exhibitions, which teach the children all the crimes on the calendar.

It is the duty of our cities to make it "easy to do right and hard to do wrong." Human nature demands amusement and recreation. It sounds very poetic to say that "the hand that rocks the cradle is the hand that rules the world," but the aforesaid "world" does not remain long in the cradle—it is out on the streets in breeches and boots, learning one thing in school and ninety-nine on the streets.

The ability of enjoying good music is very largely a matter of education. Let the children hear good music when they are young and they will have no use for the trashy and (so-called) "popular" music of the day.

Richmond is now confronted with the opportunity of her life in this direction. Place in this great auditorium a grand organ that will not only educate and please your own people, but will spread the fame of the city over the world. Surely there are in this beautiful Southern city men and women of means who will gladly contribute to such an object. Surely the citizens, to the last one of them, will do their part in this movement. I speak to you only as a stranger, whose path in life has accidentally led this way, but one who has devoted his life to the advancement of good music among the people.

My work here is done. From my home in a distant city I will watch the progress of this movement, and I will be greatly disappointed in Richmond and in you if within a year from now right back of me you will not have one of the finest organs in the United States. Good-night, good-bye.

The fourth concert was Orchestra and Male Quartet Night, and the following program was most admirably rendered and served to introduce Cecil James, Dr. Ion Jackson, Dr. Carl Dufft and Frederic Martin. This concert surpassed in artistic worth the preceding concerts and was greeted with a tremendous audience. The big features were the orchestra and male quartet. The solo of Dr. Jackson, "Lend Me Your Aid," from "Queen of Sheba," and Dr. Dufft's "Abendstern," from "Tannhäuser," were particularly effective, and the rendition of the vocal waltz, "Carmen" (Wilson) was a vocal gem as rendered by this admirable quartet of artists.

The fifth concert of the series was Grand Opera Night and was another success of the great Midsummer Festival. Selections were sung from "Rigoletto," "Faust," "Don Carlos," "La Caid," "Manon" and "Lucia di Lammermoor," which met with most enthusiastic applause, and the singers were obliged to sing encore after encore. The orchestra ably assisted the singers. The star of this concert was Cecil James, who sang "Je suis Seul," from Manon, which brought forth rounds of applause. Mr. James' unusually fine voice was specially fitted for this beautiful aria. For an encore he sang in a vigorous manner a selection from "Pagliacci." The quartet and sextet selections were next in popularity to Mr. James. Miss Hinkle, Miss Hussey, Mr. Strong and Mr. Martin, in the quartet from "Rigoletto" made a deep and lasting impression on the audience. Mr. Dufft and Mr. James sang selections from "Lucia." Every performer during the evening had to respond to repeated calls and several times

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had to come back more than once. All the singers were in splendid voice and felt complimented at the ovation they received.

The sixth and final concert was a gala festival night. The program included all the artists and the orchestra and such a reception as they received! The end brings a realization of a week of unalloyed enjoyment mingled with regret that it had to draw to a close. Our people are music loving and will patronize first class enterprises.

Too much praise cannot be given the indefatigable promoter and manager of this great Midsummer Festival, W. L. Radcliffe, of the Radcliffe Entertainment Bureau. Even now Mr. Radcliffe proposes to give a midwinter series of concerts with the best artists obtainable, feeling that the field for good music in Richmond is extending. One trait most commendable in Mr. Radcliffe is that he always keeps his word and gives the public the attractions promised.

The writer cannot close until he has said a word in commendation of Carl Bernthaler and his splendid, well balanced Pittsburgh Festival Orchestra of twenty-five pieces, which was one of the marked features of the festival. To show their appreciation of the real worth of the director and performers, Mr. Radcliffe asked at the closing concert that those present rise to their feet and give the Chautauqua salute. It was a thrilling scene to see the waving of handkerchiefs in recognition of his splendid work. Mr. Bernthaler bowed his thanks and the orchestra played "Dixie."

The pupils of Lena I. Massei held their annual musicale at her studio June 2. Among those taking part were: Ruth Dubson, Letizia Gillio, Josephine Massei, Dora Passamanech, Matilde Berman, Ruth Spain and others. They played works of Grieg, Moszkowski, Elmench, Borowski and Chopin. Miss Massei is Richmond's leading Italian teacher, a graduate pupil of Sigmund Kahn, formerly of this city, but now a teacher in the New York College of Music, where Miss Massei is now pursuing a post-graduate course.

A brilliant recital, by Florence Hinkle and Ada Campbell Hussey, assisted by Louise Manning, pianist, and Carl Bernthaler, accompanying, was given at the Woman's Club through the courtesy of Mr. Radcliffe. The artists were introduced with a few graceful remarks by Mrs. Thomas Cary Johnson. The singers rendered a beautiful program, chiefly for the pleasure of the members. Annie Louise Reinhardt was chairman of the recital. Miss Hinkle and Miss Hussey have been so gracious with their time and talent that when they appear before us again a cordial reception will await them.

The final musicale of the Westminster School took place Friday, June 4. The following well selected program was admirably rendered: Part I—"Chorus of Spinning Maidens," from "The Flying Dutchman," Wagner; piano solo, "Invitation to the Dance," Weber, Jessie Reid; "Fiddle and I," sung by children of the Sixth Grade; "Serenade," "Who Is Silvia?" Schubert, Charlotte Wheeler; "La ci darem il mano," Mozart; "May Bells and the Flowers," Mendelssohn, Ellen Harvie Smith and Lindsay Powers; "Lullaby," from "Erminie," Jakobowski; "Chanson de Florian," Godard, Edna White; piano solo, "La Lisonjera," Chaminade, Sarah Harrison; "On Mighty Wings," Haydn, Katharine Hart; "Fairy's Lullaby," Needham, children of the Sixth Grade; duet, "From Far Away," "Nearest—Dearest," Caracciolo, Mrs. Thornhill and Miss Anderson. Part II—"Butterflies," Grieg, Jane Cushman; "The Summer is Come" (from "Swan and Skylark"), Thomas, Mrs.

Thornhill; "Bye, Baby Bye," "Robin's Secret," F. C. Hahn, children of Sixth Grade; two Tuscan folk songs, Caracciolo, Margaret Nottingham and Ellen Hunter; "When Love is Kind," Old Song; "Maiden's Wish," Chopin, Mabel Cogbill; "The Temple Bells," Finden, Lindsay Powers; songs out of "Child World," Jessie Gaynor, children of Sixth Grade; piano solo, waltz from "Faust," Gounod-Liszt, Louise Barker; "The Palms," Fauré "Hark! Hark! the Lark!" Schubert, senior grades. Much credit is due Carrie Lee Campbell, the principal, and one of our best musicians, Helen G. Stockdell, who has charge of the vocal department, and Frederick C. Hahn, theory and piano.

The closing recital of the violin pupils of Annie Louise Reinhardt took place at her Grace street studio June 8. Those taking part were mostly young pupils, who reflected much credit on Miss Reinhardt. The feature of the recital was the artistic work of little Katherine Boshier and Master Lockland MacLean. These two violinists have studied but four and six months, respectively. Others playing were: Misses Adkin, Billikopf, Meacham, Messrs. Crump, Taylor and James. Miss Reinhardt leaves next week for New York, where she will take a summer course under her former teacher, Henry Schradieck, returning in time to resume her classes next fall.

Philip de Coster, organist of Sacred Heart Cathedral, gave a recital Sunday, June 6, at St. Joseph's Roman Catholic Church, assisted by Blanche Garbette Gibson, violinist; Mary Manning, soprano, and Signor Biagi, tenor.

The annual recitals and finals of the Woman's College occurred May 20. Those taking part in the program were graduate piano pupils of August Frederick Unkel and Jacob Reinhardt, assisted by vocal pupils of Mrs. M. A. Martin, head of the vocal department. The piano numbers were from Rossini, Liszt, Mayer, Chopin, Grieg, Wagner, and Rubinstein. The vocal selections were from Smart, Franz, Weber, Haydn, Whelpley, Vannah, Beach, Speaks, Shelley and Combs. They were splendidly rendered and received with applause and appreciation.

Blanche Garbette Gibson, the gifted violinist and pupil of Hans Sitt and César Thomson, who has been sojourning in Richmond and playing at soirées and musicales, has accepted the position of teacher of violin at Mount Chantel, Wheeling, W. Va. Miss Gibson is a talented woman and has had the distinction of playing before some of the most critical audiences of Europe and America.

Stokovski Selecting Orchestral Players.

Leopold Stokovski, who, following the reports transmitted of his sensational successes as conductor in London and Paris, was engaged as conductor of the Cincinnati Symphony Orchestra, has since spent a fortnight in hearing orchestral players. Going to his hotel in Cincinnati, he heard players constantly for a week; about one-half the present men will be retained. Then he proceeded to Chicago, where he heard men from Minneapolis and St. Paul. In New York he heard players from Pittsburgh, Philadelphia and Boston, one man coming all the way from Cleveland. In consequence, Conductor-elect Stokovski has secured the best men to be had, beginning rehearsals for the first concert in November. He will spend the summer in America.

"Don Quixote" will be the subject of Massenet's next opera, to be produced at Monte Carlo in 1910.

Christine Miller in Cincinnati and Wilkes-Barre.

The following press notices refer to Christine Miller's successes at concerts in Cincinnati, Ohio, with the Orpheus Club of that city, and with Dr. Mason's Glee Society of Wilkes-Barre, Pa.:

The soloist of the evening was Christine Miller. Both in point of voice, which is a contralto of excellent quality, and in the sympathetic and artistic rendering of her songs she won her audience. Her numbers included an aria from "Samson and Delilah" and two groups of lieder, the one of which a group of German songs she sang with particularly good effect.—Cincinnati Post, April 16, 1909.

The soloist was Christine Miller, a contralto new to this city. Hers is a good and well-colored voice. The young singer has a great deal of temperament, sings with refinement and grace and has a marvelously clear enunciation. As her first aria she sang the less frequently heard but musically more significant excerpt from "Samson and Delilah," "Amour, Viens Aider." This proved to be one of the best things she did all evening and indicated her good musicianship. In the group of English songs on the second part of the program Miss Miller pleased immensely. In these her splendid articulation stood her in good advantage, as well as her delightful presentation. The applause which greeted her after these was most gratifying.—Cincinnati Enquirer, April 16, 1909.

Christine Miller, contralto, sang two groups of songs. She has an exceptionally clear and pleasing voice, which she uses skillfully and with artistic judgment. Her delivery is delightfully spontaneous and her enunciation exceptionally clear.—Cincinnati Commercial Tribune, April 16, 1909.

Without making invidious distinctions too sharp, it is only fair, as it is the apparent thing, to say that Christine Miller was the bright particular star. Leaving out of the calculation the greatest, such as Schumann-Heink, it is not too much to say that Wilkes-Barre has not been charmed as Miss Miller charmed her audience, by any contralto, since the memory of the local music taster runneth not to the contrary—or words to that effect. She has a delightful, ingratiating stage presence—unaffected, sincere, friendly and winning. Her voice has quality, breadth, scope, range—what you will, but in every way it was more than agreeable—it was luscious. She has elocution to a finished degree, a strong dramatic sense, the quality of tone that is uniform and that has ring and thrill, and she does not lack the accompanying bits of finesse that testify to great natural resources touched into dominating and convincing power by her artistic training. She sings with voice, mobile face and her whole self. The Homer song, "How Is My Boy," was really a musical episode. We shall be fortunate to hear her often—and may we enjoy that soon, for she is a sort of education.—Wilkes-Barre Record, June 1, 1909.

Egani Here to Study with His Maestro, Eلفت-Florio.

Jefferson Egani, the American tenor, who has made his reputation in grand opera abroad as "Tommaso Egani," has returned to his New York home. Dr. and Mrs. Egani arrived here last Friday on the Mauritania. The singer will spend the summer studying with his maestro, Eلفت-Florio, in preparation for the next grand opera season at Covent Garden, London. Egani's success and advancement in Europe have been rapid. He has gained the admiration of European audiences by the beauty of his voice and his faultless method of singing. As an interpreter of the leading tenor roles, Egani has likewise made his mark. His newspaper criticisms, particularly from Italy and Great Britain, indicate that he has had a number of genuine triumphs. This is a great endorsement of the teacher who resides in New York. More than that, it should be stated that with Egani's return to the Eلفت-Florio studio for another course of study, there arrived three students from Europe, who have also begun their studies under this maestro. It is always remarkable when vocal pupils come to America for lessons, and it may be stated with emphasis Eلفت-Florio is one of the few singing masters residing in New York who can point to this distinction.

"Sybilla" is the title of a new opera at which Mascagni is working.

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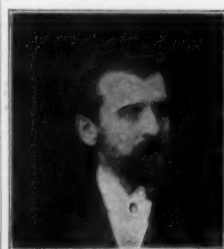
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PHILADELPHIA, JUNE 13, 1909.

The large volunteer choir that was formed to sing at the various religious services conducted by Chapman, Torrey and Alexander some years ago, holds together in a manner that is truly remarkable, and one never knows when these singers are going to come together again for song or pleasure. Thursday evening this choir of four hundred members arranged to go to Willow Grove and enjoy a concert by Pryor's Band, and to furnish some vocal music themselves. Rainy weather kept the full membership from being present, but a goodly number were present and conducted by H. C. Lincoln and accompanied by Pryor's Band. The songs and religious numbers were sung with great spirit, showing that the singers as well as the audience took pleasure in the performance.

The Presbyterian Church at Spring Lake, N. J., has made elaborate preparations for its summer music under the direction of Mr. Van Dyck, of Lawrenceville, N. J., who will be the organist. The soloists engaged are all Philadelphia singers of note. These are: Emma Rihl, soprano, from the North Broad Street Presbyterian Church; Clara Yocum Joyce, contralto, from the Second Presbyterian Church; Edward Shippen van Leer, tenor, from Saint James' Episcopal Church, and John Jay Joyce, bass, from the Oxford Church.

A concert given last week by pupils of Lorenzo Cav. Pupilla proved very interesting as an illustration of Italian and American methods of piano instruction. Needless to say that Pupilla is an Italian. He is also an excellent musician. A long list of his pupils performed, and to read the list of those taking part was like reading an Italian directory. Some of these performers were: Raffaele Striano, Giovanni Ricciardi, Alfonso Raguzzino, Alfredo

de Francesco, Tommaso Spirito, and many more poetically named youngsters. The selections played were all of a kind—grand opera arrangements. Apparently the sextet from "Lucia" can be had in grade I to VII for piano solo, and the same can be said for many more of the favorite Italian opera selections. This does not mean that many of these boys could not play well, but it simply shows how the opera is the dominating musical factor in the Italian mind, even in a piano recital. It is not strange that there has been but one Italian who has written a symphony of any account.

Pupils of the Dietrich Piano School were heard in recital at Greek Hall Friday afternoon, their work reflecting great credit on the teaching abilities of Walter N. Dietrich, the director of the school. Standard concert numbers by the master composers for piano, such as Chopin, Liszt, Mendelssohn and Moszkowski, were rendered by Edith Fogg, Harold Moss, Steven Campbell and Charles Loud. A number of the intermediate students also took part, playing simpler and lighter selections, but these, too, were played with expression and understanding, showing that as far as their work had gone these students also were masters of their hands and their instrument. The intermediate pupils who took part were: Francis Farber, Elizabeth Rosenberg, Robert McCracken, Kathryn Work, Cleland Lerch, Helen Fish, Edna Hower and Margaret Flint.

A number of the German singing societies are preparing to go to New York to take part in the grand Sängersfest of the Northeastern Federation of Singing Societies of America. This Sängersfest will take place in Madison Square Garden, New York, June 19 to 22. The Concordia Quartet Club, the Schweitzer Männerchor, the United Singers and the Junger Männerchor will all be present, so that Philadelphia will be well represented.

WILSON H. PILE.

Bell Angeles', Madame Valeri's Pupil, Successful Debut.

Bell Angeles, the young coloratura soprano, who in private life is Mildred Bell, of Los Angeles, Cal., after a very successful debut as the Paggio in Verdi's "Ballo in Maschera," at Bastia, Corsica, has achieved another brilliant success at Adria in Paër's "Maestro di Cappella." In the latter opera she sang with Virgilio Bellatti, the noted baritone, who appeared in this country three years ago with Leoncavallo's company. The Adria papers speak very highly of the voice, perfect method, talent and acting of Miss Angeles and express their wishes that she might soon return to sing again in that city. Her success at Adria produced her another engagement to sing in "Don Pasquale" and "Barbiere di Siviglia" at Rovereto, Austria, during the months of June and July. Next fall she will probably sing in Roumania.

To what extent Miss Angeles recognized the benefit she received from Madame Valeri's instruction and how grateful she is to her teacher is learned from a letter which she addressed to Madame Valeri from Milan on May 18. This letter reads in part:

"A manager from Constantinople heard me at an agency a few days ago and wanted me to go with his company to Bucharest and Constantinople after my season. While I am considering his proposal my ambition, however, is to sing in a few more theaters here and then to sing in my own country. I feel in my heart, dear Madame Valeri, that I owe all to you, and I can hardly wait to get back to old New York and see you, talk to you, be clasped in your arms like of old . . ."

Some Charlton Artists for Next Season.

Among the artists whom Loudon Charlton is to have under his direction next season are Madame Gadski, Alice Nielsen, David Bispham, George Hamlin, Francis Rogers, Tina Lerner, Mary Hissem de Moss, and the Flonzaley Quartet. Negotiations for several additional attractions are now pending. Mr. Charlton has spent the past three months touring the United States in the interests of his artists, and he will return to New York early in July.

"Leda," a comic opera, by Antoine Banès, had its première at Monte Carlo.

TARKIO COLLEGE MUSIC FESTIVAL.

TARKIO, MO., JUNE 12, 1909.

The twelfth May festival of Tarkio College was held May 24 and 25, and though adverse conditions seemed to conspire to minimize the results, in many ways it was most successful. A departure was taken this year in that an opera, "Martha," was given, instead of the traditional oratorio. The festival consisted of a series of three concerts, two given with the assistance of an orchestra. The first concert was to have been given by Myrtle Elvyn, but the management withdrew her at the last moment and substituted a miscellaneous program, a fact which did not conduce to a larger attendance. Many people had prepared to hear Miss Elvyn and the change kept them away. The Quartet sent for this concert, Harriet Frahm, contralto; David Duggan, tenor; Arthur Preisch, bass, and Richard Wagner, cellist, did not seem to be in the best mood, so that their impression on the audience did not result in very favorable applause. The matinee on Tuesday afternoon was delayed in beginning until nearly four o'clock by reason of the failure of the railroads to forward the special train as promised. However the audience good humoredly waited. In spite of the impossibility of having an adequate rehearsal for "Martha," things moved with precision and smoothness in the evening, under the baton of F. W. Mueller, of the conservatory. The chorus attack was fine, and the tone good, while the orchestra did admirably considering the short rehearsal. The cast, including Ada Hemmi, Hugh C. Anderson, Bertha Frahm, David Duggan and Arthur Preisch, did not distinguish themselves as they seemed to be illy acquainted with their parts, and were confined to the score so closely as to be quite unable to enter into any interpretation of the same. The management of the orchestra must certainly be criticised for foisting such persons on the public as "artists." They are certainly not to be compared to the "artists" heretofore furnished by this organization, such as George Hamlin, Arthur Beresford, Edward Strong and others. A greater contrast could hardly be found.

Financially, the festival was a failure. The weather, change of date, change of artists and other conditions conspired to bring this about. From the musical standpoint of giving the public a feast along musical lines otherwise not attainable it was a success.

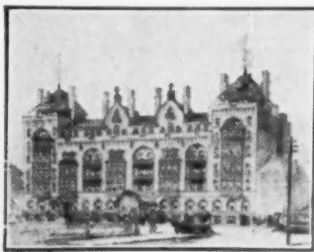
The study of the opera by the chorus has introduced that body of singers to another musical world, and the public has also profited thereby. The opportunity of hearing the orchestra again, where this is only possible once a year, is not to be despised. Then to have the opportunity of hearing Myrtle Elvyn, who played the Liszt E flat concerto preceding the representation of "Martha," even though this could be only a slight compensation for the canceling of the expected recital program, was certainly worth while. Miss Elvyn played the concerto with consummate fire and vigor. In response to the storm of applause Miss Elvyn played an encore in which the delicacy of her touch as well as her musical feeling came to the front, and she established her right to the title of "artist." Miss Elvyn will certainly receive a warm welcome should she reappear in Tarkio.

The personnel of the Tarkio Oratorio Society is as follows: Mrs. S. B. Alderson, Mrs. A. E. Anderson, Florence Burns, Ethel Burns, Bess Brown, Jennie Bell, Edna Ballengee, Bessie Blair, Rose Balle, Ethyl Carnahan, Jean Calhoun, Leila Coss, Florence Craighile, Helen Clark, Florence Freidman, Inez Gray, Mrs. H. W. Hurst, Vida Hurst, Cora Henderson, Gladys Hindman, Irene Irvine, Bess Jackson, Cora Mae Jones, Mrs. George Jones, Cora Kelsey, Helen Kelley, Helen Kirk, Irma Lynch, Mrs. L. H. Luckhardt, Elizabeth Murray, Ida Martin, Bernice McCrory, Lillian Mueller, Aulora McIntyre, Elgie Ober, Evelyn Porter, Mary Park, Alma Stewart, Helen Sloss, Mary Withrow, Isabelle Wattenberger, Flora Young, A. E. Anderson, S. B. Alderson, A. D. Bailey, Roy Bell, Lynval Davidson, Wallace Ferrier, Ben Frazier, Houston Henderson, Floyd Henderson, Ray Henderson, J. Ray Hunter, J. R. Henry, Harry Kelsey, William Kirk, E. C. Little, Blaine Moyle, J. C. W. Morrow, Lee McGill, Elza McCollough, Arthur Matthews, James Sloss, Harry Thompson, F. T. Vasey, Charles Withrow, Homer Whitford, Lee Wallace.

F. F.

Istel's "Singspiel Overture" made a hit in Vienna.

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CINCINNATI, June 12, 1909.

"An Evening with Beethoven" was the significant heading to a program which attracted a cultured and exacting audience of music lovers to the Odeon Monday evening, to hear the works of this master of pure music interpreted by talented, advanced members of the class of Albino Gorno, principal of the piano department of the College of Music. In the various offerings of the participants there was a soundness of technical capacity and a correct poetic insight that would be hypercritical to expect from any one not familiar with the pianistic attainments of the Gorno pupils. Anna Lea Roth and Ethel Bailey gave a creditable reading of Singer's effective arrangement of the larghetto and scherzo of the D major symphony. Irma Chambers gave a broad and even emotional reading of the adagio from the sonata in E flat. Helen Schel, in the scherzo from Op. 2, No. 2, and the ingenious variations upon the air "God Save the King," displayed clean technic and good musicianship. Perhaps the most attractive number on the program was the trio in B flat, op. 11, played by Charles Young at the piano; Ernest LaPrade, violinist, and Adolf G. Hoffman, cellist, in a manner that was admirable for its precision and correctness of feeling. The program closed with a spirited and intelligent performance by Lillian Kreimer of the "Moonlight Sonata."

The regular Saturday recital at the Cincinnati Conservatory of Music was devoted to the piano pupils of Elizabeth Blair and Ray Staater. The following pupils took part:

Harold Bentham, Marion Schattinger, Ruth Bunnell, Ruth Baur, Mary Roth, Aurelia Stettenkamp, Bertha Buck, Gertrude Baur, Joseph Fanning, Walter Siegfried, Emma Coleman, Alma Flicker, Miriam Geis, Marie Geis, Edna Martre.

The artistic results achieved by Signor Pier Adolfo Tirindelli's students who took part in the violin recital at the Cincinnati Conservatory of Music last Tuesday evening were enthusiastically applauded by a large audience. The concert served to introduce several good new talents.

Two interesting song recitals, one in the afternoon and the other in the evening, were given at the Odeon last Tuesday by pupils from the class of Douglas Powell, of the College of Music. Most of the students who were heard in the afternoon were virtually beginners, yet they are deserving of much praise for the creditable showing which they made. They included Wilma Eichhorn, Mary Gibson Smith, Gertrude Gantvoort, Lyda Bell, Emma Selmeier, Ethel Diggs, Gertrude Lenich and Elise Wiedeling. The singers were assisted by Beatrice Brumleve, violinist, from the class of Henri Ern, who played with intelligence as well as clean technic, the romance from Wieniawski's D minor concerto. The evening program presented a more trying ordeal and was left to the more advanced students to interpret. A distinct conception of the art of song was the one particular feature which marked the work of these students, and which incidentally helps establish Mr. Powell's claims as a voice teacher of a high order. Conspicuous among the singers was the work of James Harrod, whose magnificent tenor voice is attracting so much attention, and which in this instance did not fail to confirm the favorable impression which he has already made in recent college and local concerts. He sang a difficult aria from "Boheme" and "Onaway, Awake, Beloved." Martha Diekemeier, in the waltz song from "Romeo and Juliet," showed ability as a singer and a voice that has the qualities of sympathy, compass and flexibility. A surprise of the evening was the splendid impression made by Edgar Sweeney, who displayed a beautiful bass cantate voice, large, mellow and even. Fred Younger, also a basso, has voice and skill and was well received. Gertrude Gantvoort sang with mellow mezzo voice and correct feeling the recitative and aria from Mendelssohn's "St. Paul." Pauline Stitt displayed a large voice, well rounded and replete with possibilities, in a dramatic aria from

"Cinq Mars." A violin selection by Harry Robinson lent pleasing variety to the evening, as did also Miss Bailey's rendition of MacDowell's "Sarabande."

CINCINNATUS.

CONCERTS IN COLUMBIA, MO.

COLUMBIA, Mo., June 11, 1909.

Arthur Hartmann and Alfred Calzin gave the final recital of the Intercollegiate Artists' Course to a large and enthusiastic audience May 4. Mr. Hartmann is a great favorite here and his reappearance was a delight to music lovers. The program included the Mendelssohn concerto and a dozen smaller numbers, all played with the perfection of tone, technic and artistry characterizing this admirable artist. Alfred Calzin proved an effective accompanist, maintaining a rare ensemble with the violinist, and proving himself an executant of more than ordinary qualifications in the Schumann sonata, op. 22, and Liszt rhapsody, chosen as solo numbers.

The principal event of the waning season was the operatic concert given in the university auditorium, May 21, by Marcella Kraft. Fresh from success in European opera houses, Miss Kraft displayed a voice of clear, sympathetic timbre, a thoroughly developed technic and the interpretation of a well cultured and versatile artist. She gave a program unusually varied in character and sang with equal success "Ah fors e lui," from "Traviata"; Agatha's aria from "Der Freischütz"; Elizabeth's greeting from "Tannhäuser," and the jewel song from "Faust." Beside these a group of Mrs. H. H. A. Beach's songs were given with charming effect. Vratislav Mudroch, an excellent local violinist played artistically Ernst's "Othello Fantasie" and Wieniawski's "Faust Fantasie," the latter very appropriately preceding the jewel song. T. Carl Whitmer, the leading local pianist, furnished admirable accompaniments, and the concert as a whole was the most satisfactory of the entire season.

The Carol Club of the University of Missouri, consisting of twenty-five young ladies, under the direction of W. H. Pommer, gave an interesting concert April 14. The first part consisted of part songs, violin soli and a reading; the second part was devoted to a Japanese operetta by Charles Vincent. The costumes and scenery were very attractive and the musical rendition admirable.

Stephens and Christian Colleges graduated a number of students this year, each pupil giving a recital reflecting great credit on their own industry and the hard working instructors. Stephens College presented the following pianists: Carrie Staggs, Mattie Martin, Ethel Hawkinson and Aurora Leedom. Christian College conferred diplo-

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mas to the following: Eva Jones and Mabel Beckner in piano and voice, and to Mary Kramer in piano. At Stephens three elaborate commencement concerts were given, at one of which Reinecke's cantata, "Little Rosebud," was sung by the college chorus of thirty-five voices, under the direction of Clarence A. Marshall. A violin recital by Vratislav Mudroch, of the faculty, and a general vocal and instrumental program formed the other programs.

A most interesting entertainment was the performance at the university auditorium of two fourteen century miracle plays on April 24. The quaint costumes and weird stage conceits were copied with historic accuracy. The musical numbers were judiciously selected from the earliest amples extant, and carefully rehearsed and rendered by ten mixed voices selected from students of Stephens College, under the direction of T. Carl Whitmer.

Clarence A. Marshall has been appointed director Stephens College Conservatory to succeed T. Carl Whitmer, who goes to Pittsburgh, Pa., next season. There will be many changes in the faculty of both Stephens and Christian College. J. Emory Shaw, dean of music at the latter, will remain, but will have an entirely new staff of assistants.

AKRON'S PROSPEROUS MUSICAL YEAR.

AKRON, Ohio, June 12, 1909.

The most notable musical events of the season 1908-9 were the Pittsburgh Orchestra concert given under the auspices of the German Club and the opera "Faust" given in concert form by the Tuesday Musical Club. Among other artists presented by the German Club were George Hamlin, tenor; Clara Clemens, contralto; Marie Nichols, violinist, and Charles Clemmons, organist.

The Tuesday Musical Club has just closed the most successful year, both financially and artistically, in its history. These evening concerts were given: November 25, Joseph Lhevinne, pianist; February 10, "Arminius," by Max Bruch, with Florence Mulford, contralto; J. Humbird Duffy, baritone; Frank Ormsby, tenor, and a chorus. H. Evan Williams, musical director. Herbert Sisson, organist. April 28 the opera "Faust," concert form, with Rita Elande, Margarita; Lila Robeson, Martha and Siebel; Cecil James, Faust; Dr. Caesar Williams, Mephistopheles; Cecil Fanning, Valentine; a picked orchestra of twenty-eight men; Nellie Glover, organist; Katherine Bruot, pianist; H. Evan Williams, director. Thirteen afternoon concerts were given. Among the artists were: Millicent Brennan, soprano, and Kitty Cheatham, Lola Carvier Worrell, Charles Clemmons, Cecil Fanning. Local singers to appear in recital were Mrs. F. A. Seiberling, who assisted Mr. Fanning; Beatrice McCue, G. C. Donaldson, Mrs. Parker and T. Stephen Eichelberger. Mrs. Vaughn, a Cleveland soprano, assisted in the January 12 program. Three of the most interesting afternoons were: "The Spinning Wheel Quartet," from "Martha," given in costume by Adaline Voss, soprano; Grace Henry, contralto; T. Stephen Eichelberger, tenor; Fred Work, baritone. A scene from "Pirates of Penzance," the solo parts of which were taken by Katherine McMillen, soprano; Canadea Griffiths, tenor; Mr. Vogelgesang, baritone, with chorus. Mrs. R. M. Wanamaker, director. The last afternoon was an Egyptian

operetta given in costume. The principals were: Mrs. N. A. Mather, Nathan Berk, Beatrice McCue, Grace Henry, Adaline Voss, Katherine McMillen, Mrs. E. P. Otis, Rosalie Williams, Margaret Manton; little dancing girls, Virginia Seiberling, Virginia de la Conet, Harriet Manton, Martha Hauser and Mildred Kesler. A chorus of fifty women and ten dancing girls. Stage directors were Mrs. Bowman and A. T. Saunders; musical director, Katherine Bruot; pianist, Mrs. W. H. Collins. There was an orchestra to assist. The officers for the season 1909-10 are: Mrs. F. A. Seiberling, honorary president; Katherine Bruot, president; Mrs. E. P. Otis, treasurer. Evening section—Chairman, Levi Bechtel; secretary, Mr. Underwood; librarian, Dr. Hagstrom. Study section—Chairman, Mrs. Ed. Peterson; secretary, Hermine Deneke; director of afternoon programs, Beatrice McCue.

The Akron Male Chorus, with A. B. Eaken, musical director, and the Y. W. C. A., with Elsie Sturer, leader, are doing good work.

Among the Akron singers holding positions in Cleveland are: Katherine McMillen, soprano, at the First Church of Christ, Scientist; Adaline Voss, soprano, Calvary Presbyterian Church; Beatrice McCue, contralto, at the Wilson Avenue Temple.

Sigmund Kline has left Akron for Europe, where he will study with Godowsky. Hermine Deicke has returned here from three years' study abroad.

The piano studios of Miss Bigelow, Katherine Bruot and Francisco de Leon have had their full share of the winter's work and the teachers are now busy preparing their pupils for their closing recitals. Take it all in all Akron has had a fine musical season and all club members and music loving people are already looking forward to and planning for the next season.

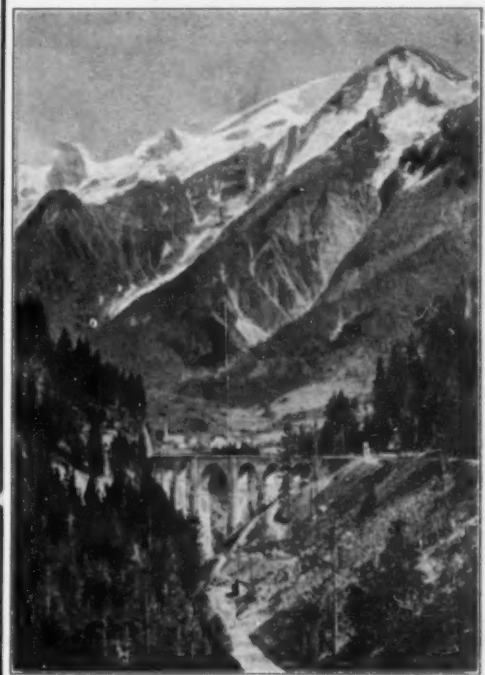
Tilor Remenyi gave two lectures before the Tuesday Musical Club—one on Beethoven and one on French songs. Sixteen lectures in Cleveland, five on Maeterlinck, ten on French songs and one on his own poems.

Herwegh von Ende and Adrienne Remenyi von Ende, of New York, will spend part of the summer in Akron with Madame Remenyi.

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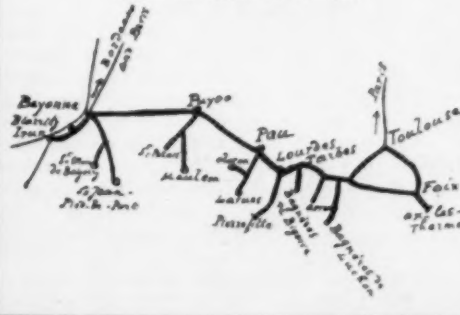


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STOP-OVER PRIVILEGES AT EVERY STATION



MINNEAPOLIS, MINN., JUNE 12, 1909.

If a casual stranger had dropped into the Miles Theater either Tuesday, Wednesday or Thursday evening he would have found "The Chimes of Normandy" as the attraction, and he would have found, further, that the performance was very attractive. If, then, he had casually inquired what opera company was giving the production and had been told that it was a local amateur affair he would have scarcely credited the information, for there was nothing amateurish about the performance. There has been many a professional performance of that famous old opera that would have suffered by comparison with this amateur show, and that it went so smoothly, yet with all the fire and dash of a regular company, was due entirely to the efforts of the director, Floyd M. Hutsell. This young musician is a very unassuming sort of person and, although he has been here two years, he is very little known in the profession. He did not enter the city with a flourish of trumpets and large display of rockets and red fire. He came quietly and has been rather quiet ever since. But, notwithstanding all his quiet demeanor, there never has been a day since he arrived that he has not been strictly "on the job." He opened his studio in the Metropolitan Music Company's Building, put his name up beside that of a hundred other teachers, and began work. He did not share his studio with anyone and paid little attention to the other teachers in the building, but very soon it was noticed that he spent a great deal of time in his studio and that he had frequent callers. And, though that has been going on for a matter of two years, he has not become well known excepting to his pupils and the several large chorus choirs and choral societies he is conducting. The Cathedral Choral Club of the Pro-Cathedral parish of the Immaculate Conception is one of these organizations, and it was this club which gave Planquette's tuneful opera three nights of this week. This club is made up of young people from the Young Ladies' Sodality and the Knights of the Cross of this one parish, and there are no professional singers brought in to help out. Well, for that matter they do not need any, for there are several singers in this club who will take rank with the best in the city. Take Tenie Murphy, for example. Not only can she sing, but she can act, and her playing of Serpolette was a masterpiece of characterization. Louise Hickey was fully as good, and played Germaine with the true aristocratic bearing which the part demands. Frederick W. Keller as Grenicheux showed a tenor voice of splendid quality and an ability as an actor that took him far from the ranks of the amateurs. As for acting, all the principals covered themselves with glory in that. Leo F. O'Donnell as Gaspard made a good miser and carried out his part to perfection. The same is true of Harris Gagnon as Henri. The others in the cast did not have the same opportunities for display of their talents as players, but there was not one who appeared the least bit awkward or who failed in his cues, and the whole opera was as snappy and bright as the most critical could have wished. The accompaniment was played by an orchestra of eleven men from the Symphony Orchestra, led by Mr. Hutsell. That the entertainment was a huge success was shown by the growing appreciation of the audiences. On the first night there was a fairly well filled house. The second night there were not half a dozen vacant seats. The third night people were turned away. And the net proceeds will amount to about \$1,200, which will go to the building fund of the parochial school of the Pro-Cathedral parish. Now, it may be thought that these young players learned how to play their parts by themselves or that they had a professional coach, but the real truth of the matter is that Mr. Hutsell did all the work. He instructed them all in their parts, went through all the motions, all the inflexions of voice, and all the changes of countenance a thousand times or more before he was satisfied to put the opera on the stage. And then, when he did put it on, it was the success he wanted it to be. So much enthusiasm is there among the members of the Choral Club that they are talking of starting work

on another opera at once. Well, perhaps another opera will not be given by this club again this year, but another one will certainly be prepared a year hence. Besides directing this club Mr. Hutsell also has charge of five large church choirs at the First Methodist Episcopal Church, Oliver Presbyterian Church, Chicago Avenue Baptist Church, the Joyce Memorial Church and the Central Baptist Church. These are all mixed chorus choirs excepting the Central Baptist, which is a male choir. He has combined all of his choirs into a large chorus and with this chorus gave Sullivan's "Golden Legend" at the Auditorium last February. He gives special musical programs on Sunday evenings in one or another of his churches, and usually combines two or three choirs for the purpose. In this way he has given Cowen's "St. John's Eve" at both Joyce Memorial and the First M. E. churches, also "The Golden Legend" in both churches, and Gaul's "Holy City" at the First M. E. Church. Last year—the first year in the history of the Cathedral Choral Club—he gave Dr. Rhys-Herbert's "Sylvia" at the Bijou Theater, and it was the success of that entertainment that made them plan the three nights of opera given at the Miles Theater this week. Names are always interesting, so herewith are given the names of all those concerned in the opera: Play Committee—Sarah



FLOYD M. HUTSELL.

Foley, Belle Williams, Clara Spindler, Louise Hickey, Mary Phelps, Marie Schissler, W. E. Coskran, Frank J. Williams, J. E. A. Keefe, P. James Gannon, L. F. O'Donnell, Samuel Markel. Director, Floyd M. Hutsell; accompanist, Mary Phelps; stage director, Harris Gagnon; chief usher, James P. Coleman; properties, Joseph W. Lally.

Cast of characters—Serpolette, the Good for Nothing, Tenie Murphy, soprano; Germaine, the Lost Marchioness, M. Louise Hickey, mezzo soprano; Henri, Marquis of Corneville, Harris Gagnon, baritone; Grenicheux, a fisherman, Frederic W. Keller, tenor; Gaspard, a miser, Leo F. O'Donnell, bass; the Bailli, P. James Gannon, bass; Gertrude, Margarethe Alexander, soprano; Jeane, Louise Nightingale, soprano; Manette, Hannah Griffin, soprano; Susanne, Wanda Alexander, soprano; Registrar, Edward O'Brien, tenor; Assessor, George Donovan; Notary, Frank H. Clark, bass.

The chorus—maid servants—Mayme Barette, Anna Boran, Laura A. Burke, M. E. Branham, Angela Corrigan, Cecelia Donovan, Nellie Donovan, Estella Egan, Ramah Guthrie, Mayme Gavin, Mary Greve, Carmel Gibbs, Gerelda Gibbs, Nellie Honan, Mary Jennings, Elizabeth Kenny, Gertrude Keefe, Elsie Lawrence, Shelby Belle Martin, Ernestine Miller, Mae Moorhead, Eva Moorhead, Maude Burke, A. Moore, Pearl McLaughlin, Alice O'Donnell, M. A. Pepper, M. A. Phillips, Mabel Rodier, Anna Ryion, Leila Solon, Aurelia Trainor, A. C. Walsh, Mary Welter. Coachmen and grooms—R. A. Asselin, H. J. Bott, John Coskran, James F. Cogwin, O. J. De Mesus, J. W. Eckhart, G. F. Fitzgerald, William J. Greve, J. B. Greve, Lawrence Hickey, A. Krauser, S. W. Markel, Delbert Rand, James Richard, O. J. Walker, Ollie Fladd, Waldo Koch, Karl Koch, R. B. Kidwell, W. H. Coleman, Daniel Williams.

Commencement exercises at the Minneapolis School of Music, Oratory and Dramatic Art were held last night.

when a long and interesting program was given. This school has set a high mark in the matter of graduation affairs and special recitals, and it was in evidence again last night in the string orchestra of fifteen men and women who played accompaniments for the concertos and grand arias. With William MacPhail as concertmaster and William H. Pontius as conductor there was never a moment of uncertainty, and the pupils acquitted themselves much more than creditably before an audience that packed the recital hall to suffocation. Alma Ekstrom played Saint-Saens' "Marche Heroique," with her teacher, Gertrude Reeves, at the second piano. Gertrude Luger, pupil of Carlyle Scott, played the first movement of the Grieg concerto. Essie Bates, pupil of Mr. Pontius, sang "With Verdure Clad." Harriet Hetland, pupil of Mr. and Mrs. Charles M. Holt, gave Cooke's "What the Janitor Heard," and Riley's "It's Got to Be and its Going to Be." She is very interesting in recitation and had no trouble in holding the audience through both numbers. The same and more might be said of two other pupils of Mr. and Mrs. Holt, who later on gave a scene from Knowles' "The Hunchback." They were Florence Thompson and Fred Clement, and they gave this little comedy sketch in a manner not at all amateurish and in style which kept the audience laughing. Millie Rye, pupil of Mr. Pontius, sang "Hear Ye, Israel," from "Elijah." She has a splendid, big voice without a trace of vibrato, and sings beautifully and without apparent effort. Lillian Wright, pupil of William T. Spangler, played the first movement of the Beethoven C minor concerto. Gretchen De Haven, pupil of Mr. and Mrs. Holt, recited "The Portrait," by Owen Meredith, to a musical setting of Arthur C. Koerner, played by Kate Mork. The recitation was excellent, but what was most impressive was the music. And to think that Mr. Koerner is only a plebeian lumber merchant and not a musician (at least he does not style himself such). Well, there is many a professional musician who would envy Mr. Koerner his ability as a composer. And it is said by those who have heard him that he is a splendid performer on the pipe organ. Ah, well, perhaps he enjoys music as an avocation better than he would as a profession. But to continue the program: Elizabeth Ghrist, pupil of Mr. Pontius, sang "C'era una volta un principe," from "Il Guarnay," by Gomez. Hazel Post played the last two movements of the Mendelssohn concerto in G minor. Miss Post is a pupil of Mr. Scott and she played in a manner thoroughly to satisfy her teacher as well as others who heard her. Maud Meyer, pupil of Mr. Pontius, sang "Ernani, Involami," from Verdi's "Ernani." And last on the program was Florence Pauly, the fifteen year old piano pupil of Oda Birkenhauer. She played the Saint-Saens concerto in G minor and she delivered it in no uncertain way either. There is a quality in this young girl's playing that puts her in a class all by herself, and that she is destined for large things in the world of music seems evident. She goes abroad in a few weeks with her mother and brother Francis, and they will live in Berlin, where Florence and Francis, violinist and composer, will continue their studies. The presentation of diplomas was made by Mr. Holt to the following pupils:

Senior class—Alma Ekstrom, Essie Bates, Rose Feiker, Elizabeth Ghrist, Gertrude Luger, Maud Meyer, Hazel Post, Mille Rye, Lillian Wright. Postgraduate, Florence Pauly.

Oratory and dramatic art—Fred Clement, Gretchen De Haven, Mary Angelo Edwards, Nellie M. Hathaway, Harriet Louise Hetland, Ellen Kolstoe, Ethel Corbitt Pitkin, Julia A. Putzke, Florence Thompson, Ethel Mae Weymouth.

Public school music—Mary Lucille Bowers, Elizabeth Bryson, Jeannette A. Ericson, Jean M. Fulton, Bess Hutchins, Melvina L. Kimball, E. Gertrude Prescott, Maud Purdy, Mabel E. Temple.

Piano tuning—Eugene McCarthy, Frank McCarthy.

Junior Class—Florence Brown, Ella Gunderson, Margery Brown, Joy Hall, Claire Dobbs, Julia Halvorsen, Margaret Farnham, Olga Hesse, Anna Fetner, Edith Johnson, Edna Gibson, Gladys Little, Vera Giles, Martha Sturtevant, Sadie Goldberg, Etta Veidt.

An orchestral concert was given by the pupils of A. N. Lidell at the Swedish Tabernacle Tuesday evening. The pupils were assisted by Lily Hammon, soprano, Jennie Noland and David Nyvall, pianists. The program was long and interesting, and the following pupils of Mr. Lidell took part: William Anderson, Leonard Appleby, Thomas Barbeau, Edgar Behrens, Harvey Berg, Delbert Dahl, Olivet Dahl, M. Dannigan, Eugene Day, F. A. Dvorak, Kenneth Evans, Carl Fagerberg, Charles Hallowell, Victor Hoffman, Frank Lasley, Neil Lasley, Alice Linkfield, Walter Linner, B. Lunde, Axel Lundgren, Anna Nelson, Oscar Newstrom, O. Ostrom, Morris Rosenberg, Oscar Rosenthal, Bertha Rue, Paul Streed, Dean Swanson, Arthur Tyra, Paul Vanstrum, Milton Webster, Irene Westlund.

Pupils of William MacPhail were heard in recital at the First Presbyterian Church Tuesday evening. The most

interesting number on the program was that given by Ferdinand Oldre, a twelve year old youngster, who played the "Son of the Prairie," by Keler-Bela, in a masterly manner. This lad is small for his age and his hands are small, yet he handles a full size violin in a way that would do credit to any first class performer. His double stopping, scale and passage work is clean as a whistle, and he plays natural and false harmonics with the greatest ease and absolute surety. He is going to spend the summer studying a recital program, with which he will make his debut this fall. Others who appeared on the program were: Fred Anderson, Josephine Curtis, Paul R. Skoog, William Larsen, Marian Gee, Virgil Person, Lucille Person, F. J. Heiseke, Lyall Decker, Lois McIntyre, Roy Graves, F. E. Rorke, Joseph Allaire and Richard Long.

Hattie Gilbert, of Langford, N. Dak., a pupil of Maurice Eisner at the Northwestern Conservatory of Music, Art and Expression, gave a graduation recital in the Studio Arcade Tuesday night. She played a most difficult program in a very satisfactory style. The hall was filled, an especially large number of people from out of town being present. The program consisted of the Grieg concerto, Beethoven rondo, op. 51, No. 2; Schumann arabesque, op. 18; Brahms intermezzo, op. 119; Chopin etude, op. 10, No. 12, prelude, op. 28, No. 15, and scherzo in B flat minor; Schulz-Evler, "Beautiful Blue Danube" waltz.

One of the most remarkable cases of tenacity to life ever known in the local hospitals is that of flutist Max Guetter of the Minneapolis Symphony Orchestra, who has been in St. Barnabas Hospital suffering with appendicitis for the last two weeks. Two operations were performed when he entered the hospital, and from the very first it was considered as a bad case. Six days ago the attending physicians gave up all hope of his recovery, and on Monday of this week it was not thought that he could live through the night. Tuesday, Wednesday and Thursday Mr. Guetter remained in a state so near death that no one believed he could live more than a few hours. But he continued to cling to life to the great astonishment of everyone in the hospital, and today there is ground for hope of his recovery. Probably no case ever aroused so much interest in the city as this one, and the hospital has been besieged day and night by telephone messages from musicians as to the condition of Mr. Guetter, who is director of the Park Band, but it will probably be some time before he is able to take up his duties. The band concerts at Harriet will begin on the evening of June 22, but who will be the director has not been decided. Mr. Oberhoffer has postponed his sailing date indefinitely on account of the complications, and it is quite likely that he will not get away before the end of the month.

OSCAR HATCH HAWLEY.

VARIATIONAL TONAL SEQUENCES.

To The Musical Courier:

Viewing the infinitude of contemporary paroxysmal literature relative to variational tonal sequences, it seems certain that much of the misapprehension is due to a diversity of causation unconsidered by theoreticians and scholars. The subjoined compilation of theorems with explanatory exemplifications may assist some seekers for light.

To the average student of music the subject of tonal relations carries with it a burden of terror varying in acute-



ness with the degree of education and depending for its force on the emotional tendencies, but a terror of such real character as to preclude the possibility of quiescent mental adaptability to the subject. The question at once arises:



"Whence this peculiar mental characteristic and why? Also by what induced?"

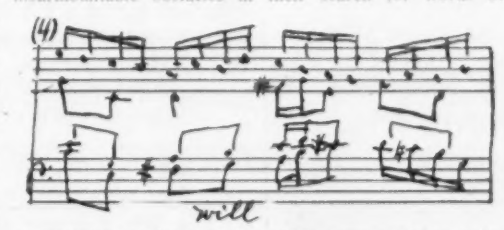
Those who would take it as an indication of lethargy are manifestly in error, as these same students approach harmonic analysis or canonic imitation with an eagerness not to be ascribed to intensity of zeal and yet not to be

mistaken for unnatural stimulation or forced attention. It is, then, readily observed that a deeper cause must be sought than that of mental attitude, for, if the student is apt and aggressive at every other study, yet turns from tonal relations with an almost abhorrent expression of countenance, and frequently with an emphatic and vigorous vocal demonstration, it is prima facie evidence that the antagonism shown is not the result of any preconceived idea on the part of the student, but is, rather, inherent in the subject announced.

That such should be the case may, at first glance, seem rather an anomalous condition, yet one has only to glance



at a modern treatise with appended glossary and vocabulary to understand in a measure how this may be. For centuries the pride of the West has been the Roman symbols by which oral utterance is reduced to chirographic coherence. By use of these symbols a vast and complex system of specific and significant terms has been compiled and alphabetically arranged, so that instructors and writers with intelligence at all above mediocrity should encounter no insurmountable obstacles in their search for words of



comparative conciseness with which permanently to delineate these mental operations so often productive of vacuous theorems. Yet, after long hours given to the deep perusal of ponderous lexicons, together with the mental mastication of many profound syllogisms, the resultant effort is frequently an illogical sequence of hazy and indefinite conceptions of such abstruse profundity and wearisome prolixity as altogether to nullify any sane argumentative points adduced. For this very reason, and because of the seemingly illimitable verbiage attending explanation of the most com-



monplace character, one comes more and more to look upon our language as a heterogeneous conglomeration of indeterminate vocables, utterly lacking in orthographic exactitude, etymologically chaotic, and without semblance of phonetic foundation.

It is, then, scarcely a matter of unconscionable amazement that the cacophonous ambiguity so frequently heard in musical circles tends to an excitation of the risibilities in the uninitiated but tolerant alien whose polysyllabic and



polished utterances are the bewilderment of unsophisticated and incredulous natives. Could we but view with absolute impartiality the miscellaneous and discordant array of synonymous terminology we might feel more tolerant, or at least sympathetic, when listening to the erudition of the ages, disseminated through the medium of our dogmatic theoreticians.

But why continue? Further discussion cannot result in greater opacity and might tend to partial elucidation, which is diametrically antithetical to accepted methods of treatment. By way of closing I would merely point out that, notwithstanding the great erudition brought to bear on the subject, there still exists, and probably will exist to the end of time, the same complexity of conditions which have

proved such an insurmountable barrier to the harmonization of the vast dissimilarity between tweedledum and tweedledee.

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The program which follows is one arranged by Marie L.



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Miss Everett conducting.

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Grace Gilman (Teachers' Class).

La Calandrina, Jomelli.

Ave Maria, with violin, Luzzi.

Mabel Coffin.

Offertory, with violin, Gluck.

Lillian Goldstein.

Lascio chi Pianga (Rinaldo), Handel.

Mrs. McConville Sullivan (Oratorio Class).

GERMAN SCHOOL.

Ständchen, Richard Strauss.

Gladys Talbot (Teachers' Class).

Ave Maria, with cello, Schubert.

Marjorie Bowersock.

Nur wer die Sehnsucht Kennt, Tschalkowsky.

Isabel Thurston (Oratorio Class).

FRENCH SCHOOL.

Charmant Papillons, Andre Campra (1655).

L'Elégie, with cello, Massenet.

Ina Carlow (Concert Class).

Nuit Réplendissante, Cinq Mars.

Miss Gilman (Concert Class).

Cantabile, O Rianta Nature (Philemon et Baucis), Gounod.

Alice Jewett.

Si j'avais vos légères ailes, André Messager.

Hermine Mogé (Concert Class).

Ballade et Air des Bijoux (Faust), Gounod.

Miss Goldstein (Opera Class).

Paris Angelicus, with cello, Cesar Franck.

Lillian Connell.

ENGLISH BALLADS AND SONG IN ENGLISH.

When Daisies Pied and Violets Blue, Dr. Arne.

Miss Talbot (Concert Class).

How Many Dreams?, Sinding.

In Blossom Time, Needham.

Miss Bowersock.

Morning Dew, Grieg.

Miss Thurston.

A Song of the Lilac, Margaret Lang.

Miss Jewett.

Slavonic Song, Chaminade.

Mrs. McConville Sullivan.

Choral, Behind Her Lattice, Chadwick.

Miss Everett conducting.

Florence Austin's Rahway Success.

Rahway, N. J., has a symphony orchestra, and the third concert at the First Presbyterian Church was eventful in the participation of the violinist, Florence Austin, the New Jersey Advocate saying next day:

It is perfectly safe to assert that no more brilliant violinist has ever been heard in this city. Her phrasing, brilliant technic, combined with an easy grace and masterly control of the instrument held the audience in rapt attention at each appearance. At the conclusion of her second number the applause was so insistent that she graciously responded with a beautiful selection. It is hoped opportunity may be afforded to hear her again.

Miss Austin's tour through the Middle West last season resulted finely for her, and she will probably go still further the coming season. Already her manager, George S. Grennell, 25 West Forty-second street, has booked her for some important concerts, both East and West.

Mary Lansing's Season.

Mary Lansing, the contralto, has had her most successful season. She went on the spring tour with the Dresden Orchestra. In the South, Miss Lansing was received with real enthusiasm. Both audiences and critics lavish praises upon her and her art. The following from the Atlanta papers refer to the May music festival in that city:

The famous aria from the "Queen of Sheba," rendered by Mary Lansing, was heartily received as the first contralto work of the festival. Miss Lansing was in excellent voice; her work was in every way artistic; the magnificent quality of her lower tones has never been surpassed before in Atlanta. In fact, her equal facility in the upper and lower registers reminds one of Schumann-Heink, and it is no more than fair to state that Miss Lansing does not suffer by comparison. Her encore was evidently chosen with an

especial regard for her wonderful low tones.—Atlanta Georgian and News, May 6, 1909.

Miss Farrar, Mr. Scotti, Miss Lansing and Mr. Martin sang the "Rigoletto" quartet; in it each voice was shown off to perfection. Miss Lansing ranked worthily with her associates, and her further singing is anticipated with the keenest pleasure as the festival progresses.—Atlanta Constitution, May 5, 1909.

Miss Lansing will sing at the Sunday services during July and August at the Marble Collegiate Church, corner Fifth avenue and Twenty-ninth street. She will begin her autumn season with a concert at Mendelssohn Hall.

Few modern composers can have written more operas than Massenet, whose latest production in this form,

"Bacchus," seems to have achieved only qualified success. From first to last he has composed over twenty works of one sort and another for the stage, of which "Le Roi de Lahore," "Le Cid," and "Manon" may be accounted perhaps the most successful. Such productivity is easily understood, however, since Massenet once confided to an admirer that he never ceased composing in his waking hours. "Whether I am conversing or dining or visiting the play, in a cab, in the train, or anywhere else," he declared, "the notes are always shaping themselves in my mind; and, what is more, I never write them down until I have worked out everything in my head down to the minutest detail to my satisfaction. Hence my manuscript shows scarcely an erasure from beginning to end."—London Westminster Gazette.

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